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TELLS TALES ABOUT
HIS NEW FILM • 43

No. 339 / APR. 18-APR. 24, 2002
HTTP://WWW.VUEWEEKLY.COM

STYLE 2002 SPRING

PUE & PEE: A LITTLE BIT OF TOILET HUMOUR • 6 / CHOKE • 27 / THE GADJITS • 34 / TORNADO MAGNET • 49

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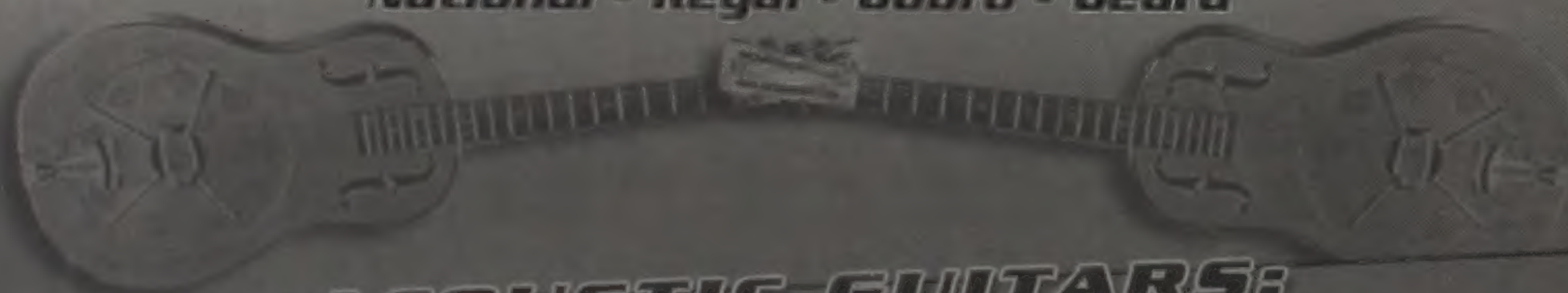
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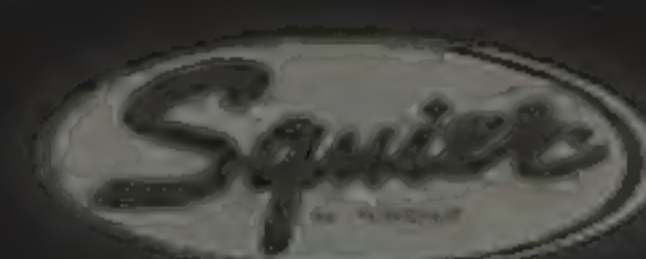
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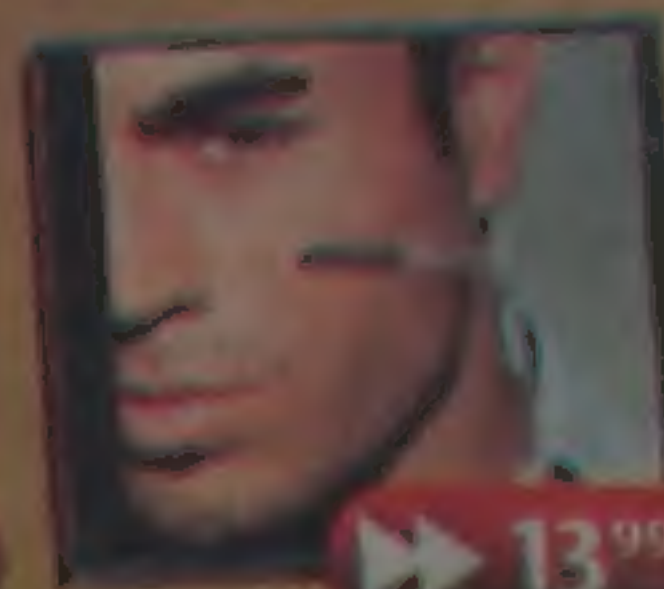


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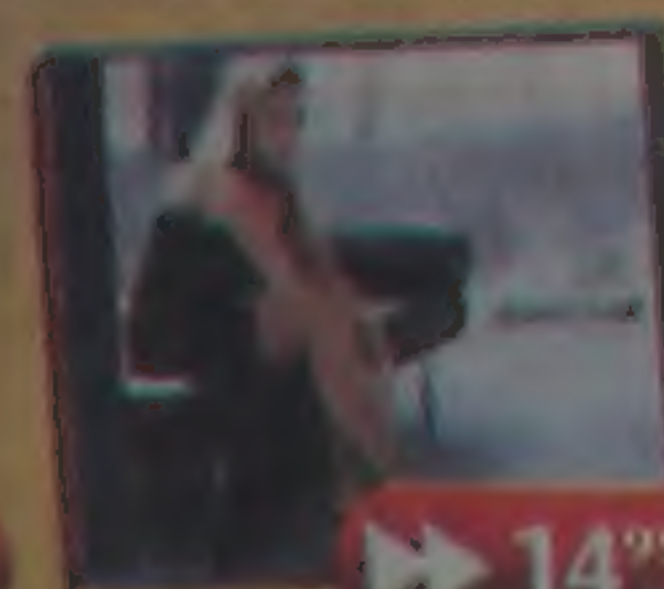
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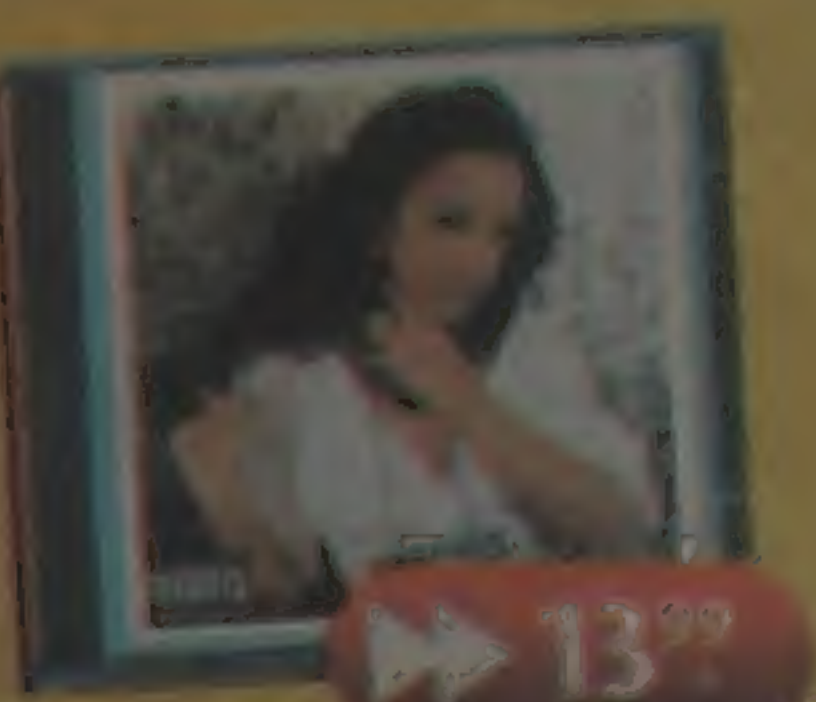


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What's on Track

APRIL

Carson Cole

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FRI 19 A very hot, new local crew release their new disc. With guests Greyhound Tragedy.

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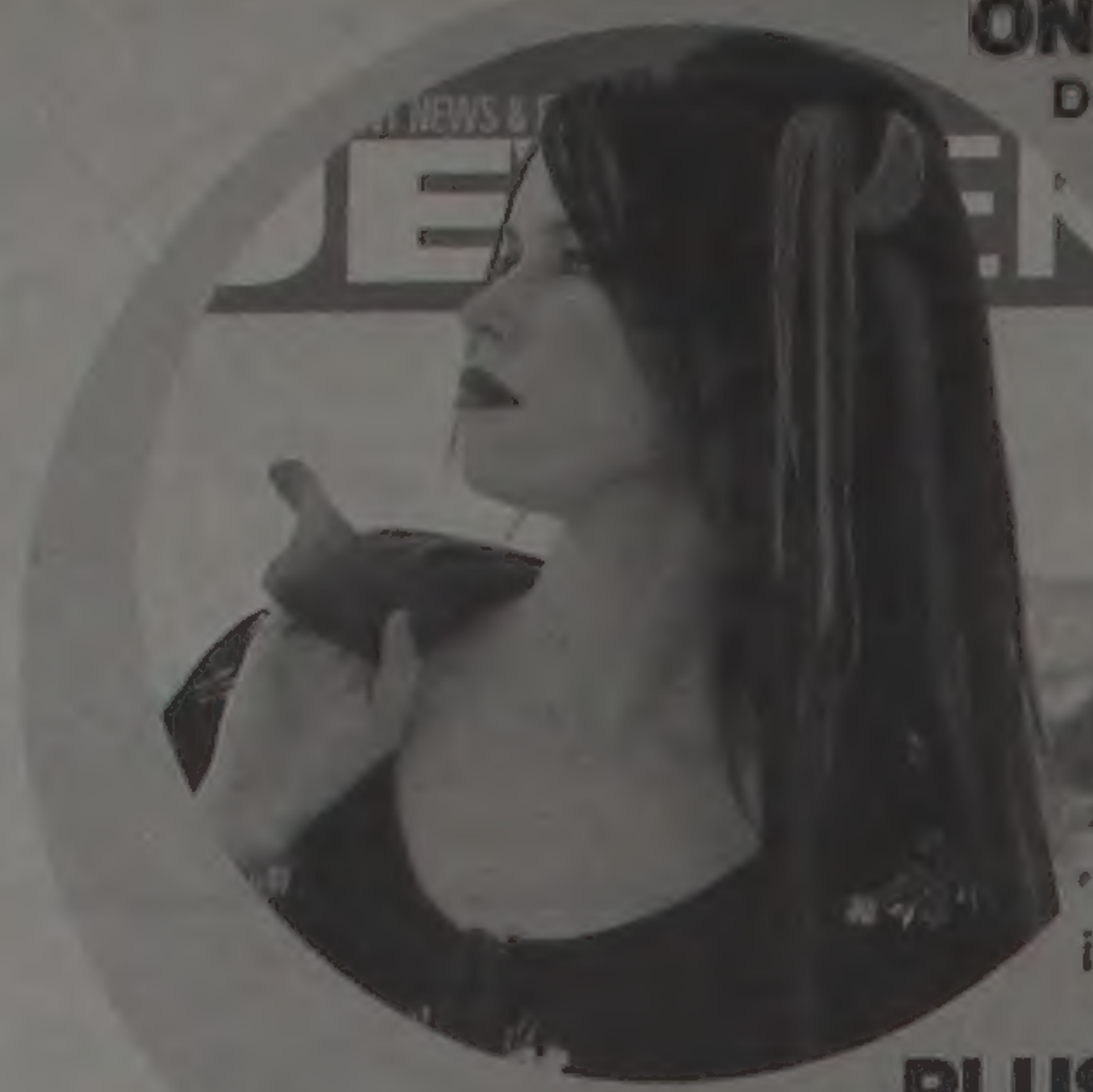
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ON THE COVER:

Don't worry. The snow will be gone soon. And then it'll be time to slip into some sleek spring styles • 14

STL
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HIS NEW

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yourVUE

A be-League-red reader

Your review of the new Human League CD [New Sounds, April 4-10] is so laughable that I write this not in anger but laughing that Steven Sandor is even allowed near a CD player.

This CD came out about five months ago in the U.K. and is now only being released in North America because of the incredible press this is getting. I can not even begin to tell you how many glowing reviews that I have read praising this CD. I have read at least 10 reviews of this disc, all from creditable [sic] magazine and online sources and the results are that I have not read one review stating that this CD is nothing [sic] short of great.

Is it cool to be the only one that slags off a CD? Did this guy even lis-

ten to the damn thing? Is he writing what he thinks people want to hear? Does this guy know anything about electronic music? Dismissing



a band based on the fact that they originated in the '80s and not on the merits of their work is laughable and makes *Vue* look a tad out of

touch with music.

Funny as hell his review is and the funny thing is I had allot [sic] of people call me today laughing at this review, people who aren't even fans of the band but realize that this is a great work of modern electronic music.

This isn't even about whether the CD is good or not, it's funny that this guy obviously didn't listen to this disc or is so out of touch with current music, the fact is this disc has garnered such strong reviews that *Vue's* review sticks out like a sore thumb and not for any good reasons.

I ask that someone at least creditable [sic] review this CD again and rate it fairly because this is a joke and sheds a very poor light on *Vue*. At the end of the day people remember the name of the magazine that this appeared in and not the guy who wrote the ridiculous review, it's a shame that a magazine with strong standards is tainted with such a shitty reviewer. —DAVID GAW-

DUNYK, MANAGER, HMV KINGSWAY GARDEN MALL, EDMONTON

Billy club

Congratulations on an excellent tribute to Billy Wilder ["Something Wilder," Media Jungle, April 4-10]. As you pointed out, it was disappointing that the "major" newspapers simply ran a 25 words or less biography of this talented man. As usual, *Vue Weekly* picks up the slack and pays a fitting tribute to one of the greatest directors ever to work in Hollywood. —MICHAEL CHEVALIER, EDMONTON

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in *Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

new!

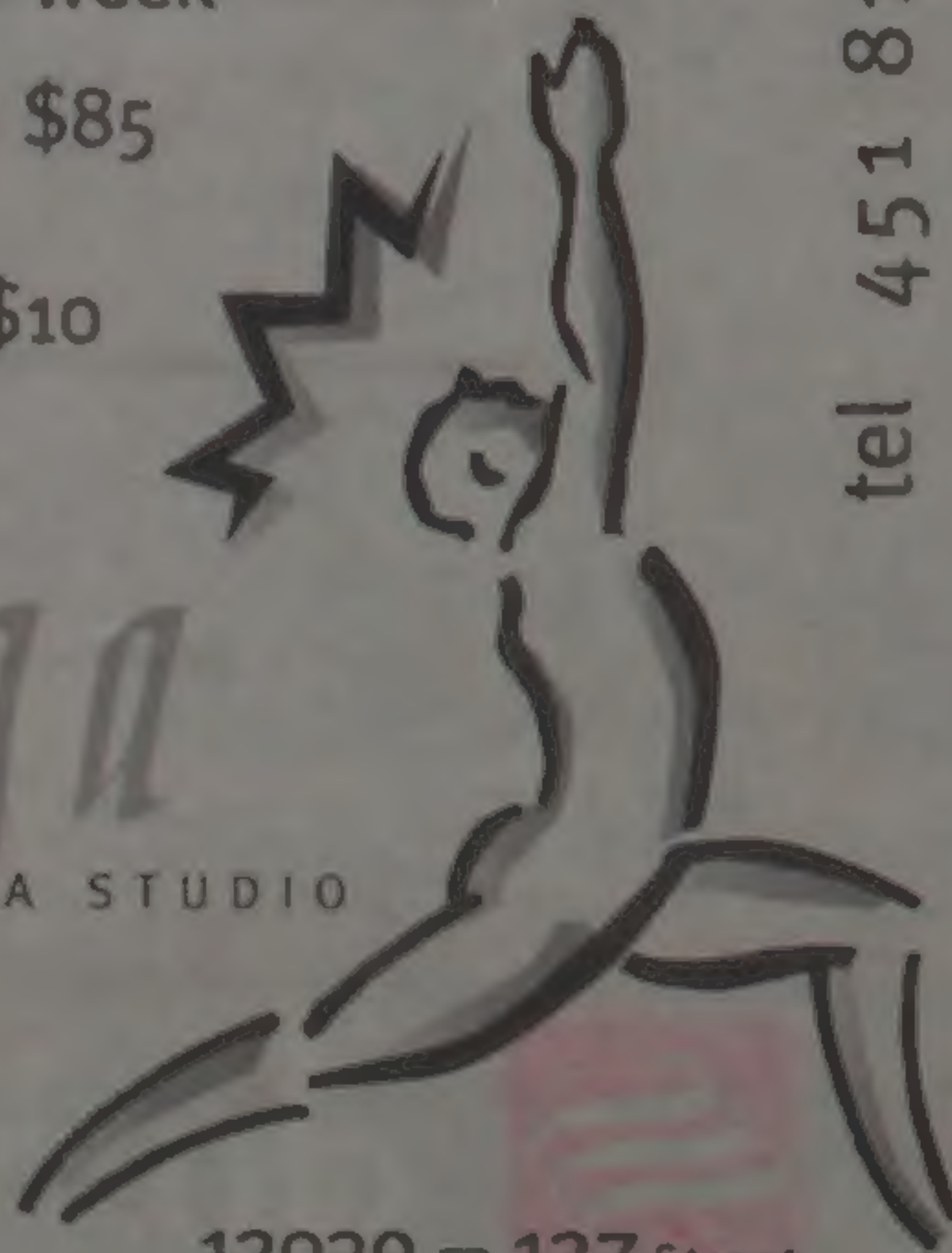
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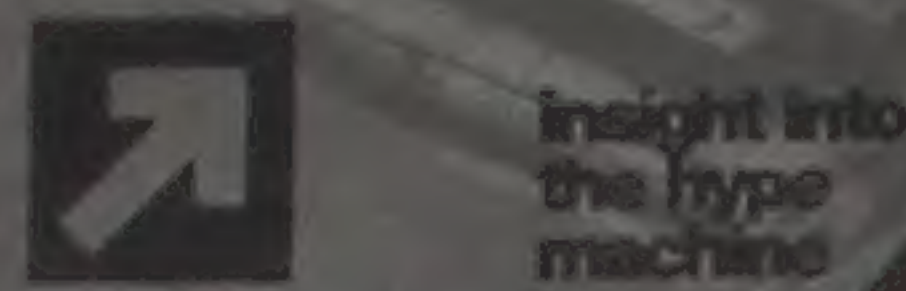
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MEDIA JUNGLE



By DAN RUBIKSCUBE

Pue-litzer prize

They say that imitation is the highest form of flattery. (Or somebody said something like that—I couldn't find the exact quote in my *Oxford Dictionary of Quotations* or at quote-world.org and it was getting late, so back off!) Anyway, somebody once said that imitation is the highest form of flattery, and those clever punks who put together U of A campus paper *The Gateway* must have been as high as Jake "the snake" Roberts after a big money bout when they came up with the copy for last week's joint parody issue of *Pue Weekly* and *Pee Magazine*. (They may have been drinking heavily at the time too, which could explain the torrent of cuss words and juvenile anus and feces humour that flowed through both papers. Stick with the pot, fellas.) But drugs, booze

and quotes aside, *Pue* and *Pee* are both damn funny jabs at *Vue* and *See*. As the Brits—and *The Gateway*—

would say, they took the piss out of us. And to that we say cheers.

There's an initial sense of dread when you open up a publication and know you're the target of their satire. *Pue's* cover, with its promise of telling readers "exactly what to think" and the double-barreled blast of "Witty Puns" and "Stifling Guilt," was ominous. The first byline you see inside is Paul Manisuck (pronounced Man-I-Suck, I believe). The cringing began. But you know what? So they ridiculed a certain writer's tendency to appreciate obscure non-Hollywood films and mocked another writer's habit of criticizing the vacuous "Matrix-esque consumer world of Coca-Cola underwear and Eddie Bauer Internet browsers." (Nice line, by the way.) But we're quite cognizant of what we do at *Vue*. We

laughs in the process, give 'er.

Of course, it's easier to be a good sport about these sorts of things when the people who ambushed you take the piss out of your competitor, too. And *The Gateway* went after *Pee Magazine's* lightness just as hard as they hit our heaviness. *Pee's* cover "allegory"—the term story implies a narrative, some research, maybe some information—is about looking great at the G8. It also teases readers hungry for "Vacuous anecdotes!" and "Penis jokes!" and "Nothing about Israel!" There are many more biting lines inside; a personal favourite was part of the lengthy Least Coherent Guy in Town correction, which read "When you've got as little content as we do spread over forty pages, sometimes you've gotta make shit up."

Pue and *Pee* both feature G8 sto-

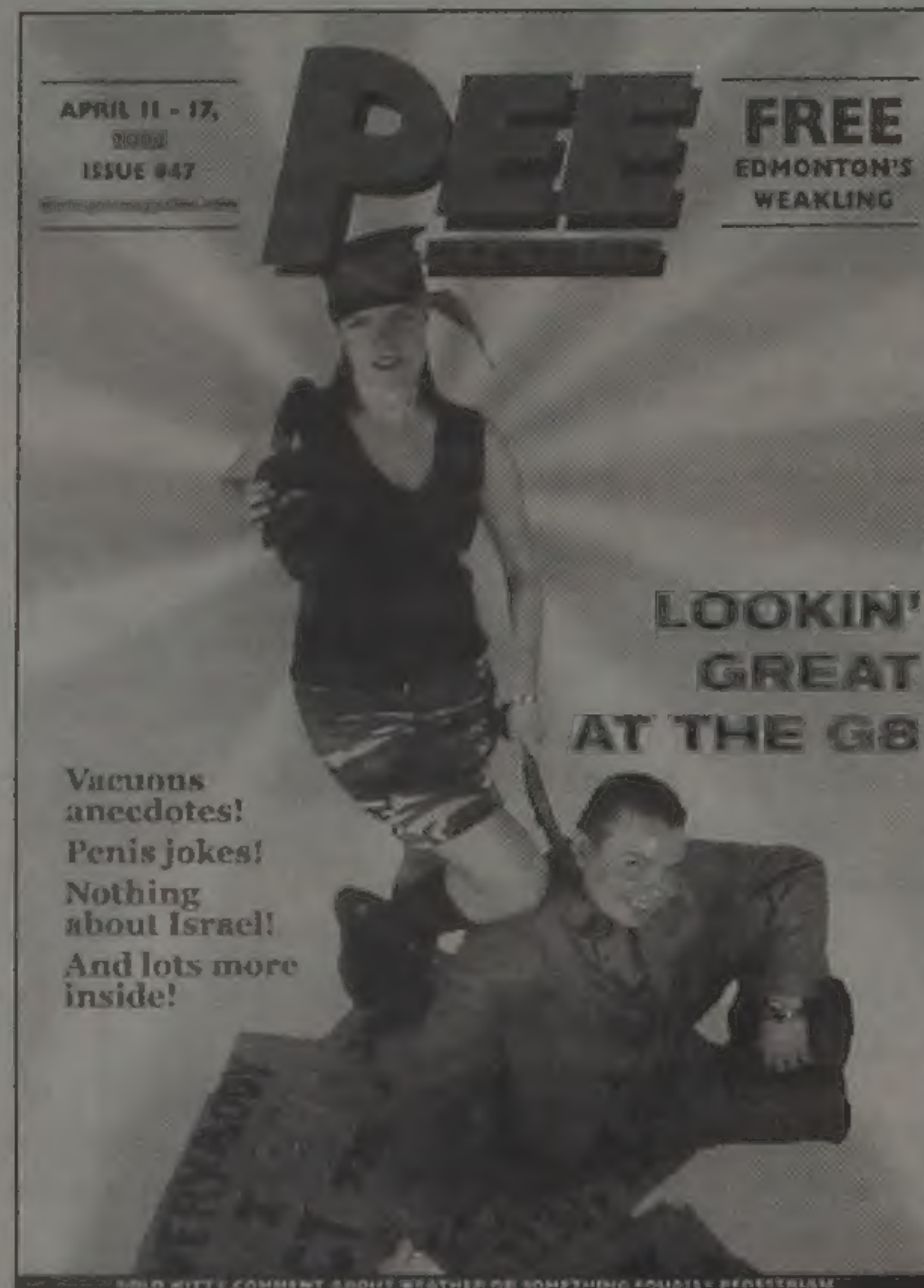
this June. They also seem to read *Vue* and *See* relatively closely, because they've got our looks and literary foibles pegged. They notice idiosyncrasies, stick the knife in and keep twisting until there's no more blood (or ass references) left. But beneath all this collegiate irreverence, like it or not, lies something meaningful.

It's essential that *The Gateway* and campus papers across the continent continue this annual tradition of spoof issues, and it's great when they lower their guns down from the dailies at take aim at the alt weeklies (or the corporate-owned entertainment papers masquerading as alternative like *Eye Weekly* in Toronto, the victim a vicious and hilarious issue put out by U of T's *The Varsity* about a decade ago). The dailies may get some watchdog scrutiny—although less and

less every day, it appears—but we hardly get any. *This Magazine* has a piece about alt weeklies in its March/April issue, but the article is Toronto-centric and uses glaring omissions to prove its point.

Pue Weekly made me think seriously about what I write. It reminded me that people actually read this stuff and call me on it when I'm full of shit. It's a humbling and comical read. So thank you—and thank you for not making too much fun of my name. A couple of tips, though, gentlemen (and I'm assuming most of you, if not all of you, are men). Our *Vue News* digest is always a full page—we never let adds cut into it. And I know that Manisuck writes an awful lot of articles every week,

but he's not the most frequent contributor to Media Bungle. Do I have to lecture you about who is? ☺



ries on their covers. *The Gateway* seems to know the Kananaskis summit could be the big news story in Alberta

I guess I'll have to change my planet

Preparations still progressing for a snowy Earth Day this weekend

By DAN RUBINSTEIN

Earth Day needs some help from Mother Nature this year. A month of spring sun is normally plenty of time to melt away a winter of northern snow and green the grass for Edmonton's annual environmental awareness festival, set for April 21 in Hawrelak Park. Except this year, the climate hasn't exactly been complying. But festival co-ordinator Peter Jansen ("President" sounds a bit stuffy," he says about his job description) remains optimistic that the main site won't have to be shifted from the lawns to the parking lot to escape the lurking mud (or frickin' snow). "It's very important for people in agriculture that we get this late snow," says Jansen, who doesn't blame climate change for messing with his sched-

ule, "even if it's not too impressive for someone trying to run a festival."

Last year, Earth Day in Hawrelak Park attracted 32,000 visitors, the fourth straight year that attendance has grown. Since 1990, the first such celebration in Edmonton and the first year the then-20-year-old American event went international, a total of 218,000 people have dropped by the park for an afternoon of music, workshops, info

events

booths and food. "My idea is that everybody celebrates the earth and at the same time learns to tread a little lighter," says Jansen, who's been involved with the Edmonton festival since its birth. "We try to do this as much as we can in a non-confrontational, non-political way. You can have two people whose views are completely opposite, but both can do a lot more for the environment."

In addition the main stage musical acts like Laura Vinson and Brona Brae, one of the biggest draws of the fest is the earth fair, where 50 or so

different groups will set up information tables. A new local genetically modified food consumer advocacy group, Biofreedom, will be there. "We're just trying to get the word out there," says Matthew Block, one of approximately four dozen founding members who's graduating from the University of Alberta this spring with a degree in molecular genetics. "Usually we only hear the plusses of biotech."

Block and tactical

Block, a geneticist whose presence in the group helps dispel the assumption that anti-GM activists don't know what they're talking about, feels it's important for both scientists and the public to be part of the movement. And the more people educate themselves (although not everybody has to run out and get a degree), the more they can make intelligent demands about issues like GM or GE (genetically engineered) labelling. "A lot of people can see that something not right is going on," he says. "You don't have to have a Ph.D. to know that 95 per

cent of people want to see labelling."

You also don't have to have a Ph.D. to know where the federal Liberals stand either, considering that last week the party killed a health committee they assigned to look into the issue after last fall spiking a mandatory labelling bill. "Many of us have always viewed this call for a committee study as a delay tactic," responded Nadège Adam of the Council of Canadians. "This latest maneuver confirms it."

"First, the Liberals defeat a bill that would enact mandatory labelling of GE food, and now they end the study they promised Canadians instead," added Eric Darier of Greenpeace. "Anne McLellan's just let Monsanto and Loblaw decide what Canadians are allowed to know."

Which is where Block and his cohorts come in. "It's Earth Day, so we can't be political," he says. "But we are going to handout some leaflets—it's just that there will be no burning effigies." ☺

Earth Day
Hawrelak Park •
Sun, Apr 21 (noon to 6pm)



MUNICIPAL AFFAIRS

Lovin' a renovator

EDMONTON—A pair of local landmarks unveiled details of their impending facelifts last week, earning a little bit of fanfare but not much surprise.

The West Edmonton Mall is getting even bigger with a \$145 million, five-year expansion plan, while Churchill Square is going under the knife again, a redesign the city is touting as its main centennial project.

At the mall, tenants will cover 35 per cent of the pricetag as retailers like a chain supermarket specializing in Asian products, a third hotel and "Edukid's 70,000 square foot educational centre for children" (?) move in. The supermarket should be open in December, so you won't have to deal with all that cluttered authenticity shopping for Asian foods on 97 St anymore; the 244-room hotel is about two years away. An apartment complex, office tower, arena, six additional movie screens and, yep, more parking is also in the works at WEM over the next decade.

"Our vision of a fully integrated, mixed use centre combining retail, office and residential space is based on a growing international trend that will see shopping, living and working spaces merging into 'lifestyle centres,'" WEM general manager and chief operating officer Gary Hanson said in a release. "The Mall [his capitalization] is ideally positioned to be an international leader in lifestyle centre planning and development building on our experience of blending the retail and entertainment components of West Edmonton Mall. Our entertainment and retail mix is working well, and we're on the cutting edge. One of our most important advantages is our common area. We have the capacity to provide something new and exciting for everyone everyday."

It's enough to make you run screaming to the common area of Churchill Square, where, if city council gives its blessing, a \$10 to \$14 million overhaul will add pavilions topped with mini-pyramids, lit interpretive columns and mini gardens along 99 St and 100 St to help rekindle the illusion of the grassy refuge the square once was. "I think it's very urbane and sophisticated and will be a vast improvement," architect Brian Allsopp said to the *Edmonton Journal* about the plan, which will use the row of columns with info about Edmonton's history to symbolically link City Hall with the Stanley Milner Library.

"That's what the city needs: more activities, not more dead space," architect David Roth told the *Journal*. "If you want dead space, we've got parking lots." For instance, the World's Biggest Parking Lot, and you know where that one is. —DAN RUBINSTEIN



ENVIRONMENT

Roof and consequences

CALGARY—It happened a whole week before this paper was published, and it was really just a media stunt to draw attention to premier Ralph Klein's well-documented opposition to the Kyoto Protocol, but it was a creative act of political protest—and it's the reactions that make this story.

Half a dozen Greenpeace activists climbed up on the roof of Klein's home in suburban Calgary with solar panels and banners to put pressure on the premier. They reportedly startled Klein's wife Colleen and his dog Jessy, but the premier decided not to press charges. "My immediate reaction was 'Charge the you-know-whats,'" he told the *Edmonton Sun* in a story with "Tree huggers rile Ralph" as its headline. "But if we charge them, then they'll have another day in court and that will be a big media show. And that's precisely what they want."

A better quote from Klein, however, was his observation that "There's a political process in this country for expressing opinions and that process doesn't include climbing on my roof." (He sounds more and more like Joe Pesci every day.)

Greenpeace Canada spokesman Jamey Heath summed up the group's intentions to the *Globe and Mail*: "As the richest countries in the world are meeting to talk about Kyoto, we wanted to show that it's not lack of technology that hinders progress, it's lack of political will." —DAN RUBINSTEIN

Miracle in Milan?

MILAN—Tired of living in one of the most polluted regions in the world, regional leaders from Italy's Lombardy district have given automakers an ultimatum: show progress on alternative-fuel vehicles in the next three years—or else.

Lombardy's regional leaders have promised that sales of all new gasoline-

and diesel-burning vehicles will be banned in three years unless automakers show that they've made progress in the quest for a cleaner production vehicle. "I would like to set a date that is as near as possible, and I think January 1, 2005 would be suitable and I have sent the message: car-makers, get cracking," Lombardy regional head Roberto Formigoni told the *Guardian*. "I have issued a big challenge to the markets and the car manufacturers. We have been talking about environmentally friendly vehicles for decades, but the sector has never taken off."

Recently, city fathers in Milan, the region's largest city, studied the health of walking-beat police officers and discovered that breathing in the city's polluted air poses the same health risks as smoking 15 cigarettes a day. "Taking a walk is really dangerous these days," Annamaria Moretti, the president of the association of Italian pneumologists, told Reuters. Milan has already banned the driving of cars on Sundays and is considering forcing drivers to stay out of their vehicles three days a week.

The threats have resounded with the automakers, who stand to lose nine million potential customers in Italy's most affluent region. BMW, Fiat and Citroën have promised to have progress reports sent to Lombardy's government by the deadline. But will it spur the Big Three (especially Ford, which has a large European presence) into action? If it does, don't expect much of a domino effect in gasoline-loving North America; already, the cars sold by the Big Three in Europe are more fuel-efficient than the vehicles they sell in North America. It's obvious that they treat the two markets very differently from each other. —STEVEN SANDOR

POLITICS

Chopper cheques in zombietown

OTTAWA—The federal Liberals should have known they'd face a firestorm of

criticism over their decision to spend \$101 million on a pair of lavish new executive jets to shuttle the PM and top officials to Europe and other far-flung destinations.

Announced late in the day just before the Easter long weekend, with the House of Commons not in session for a week and Jean Chrétien halfway across the world in Africa, the Liberals were probably hoping their swanky purchase would fly under the radar. Especially since there's talk in Ottawa about three cabinet ministers approving the acquisition quickly to sidestep the official process and yanking the money out of the Department of National Defence budget just before the end of the fiscal year, promising to pay them back fully next year.

"Where's the accountability, the transparency, the proper procedure in terms of spending taxpayers' money?" asked New Democratic Party MP Lorne Nystrom. "It's the prime minister on his own making this decision and instructing [the] Treasury Board to go ahead with it. I think he's running this thing like a tinpot dictatorship."

Talking to reporters in Senegal before the end of his Africa trip, Chrétien said everything about the new jets (which will replace older but still efficient jets, according to an internal Defence Department document) was done aboveboard. "All the rules were followed," he said. Conflicting comments and closed lips from Department of Public Works and Privy Council staff, however, indicate this is indeed a muddled affair. And when you consider that it revolves around the purchase of executive jets at a time when the military is complaining about chronic under-funding, it seems every more suspicious and open to reproach. "This purchase not only represents a squandering of \$101.5 million," Canadian Taxpayers Federation director Walter Robinson said to the *Globe and Mail*, "it sets a new precedent for federal arrogance and duplicity." —DAN RUBINSTEIN

VUEpoint

By DAN RUBINSTEIN

Draft dodger

Even though talk about the Kyoto Protocol dominated coverage of last weekend's G8 environment ministers' meeting in Banff, David Anderson and his international counterparts went to the resort town with a different agenda altogether. They weren't there to discuss climate change—the two-day gathering was intended as prelude to June's omnibus G8 summit in Kananaskis and South Africa's World Summit on Sustainable Development next August. It was an opportunity for environment ministers to touch base and figure out how to represent their common interests in front of the global body politic.

Anderson even had a two-hour meeting on the Friday in Banff with about two dozen so-called "stakeholders," including NGO reps, labour leaders and, hey hey, environmentalists. The thinking was that he'd get feedback from all these "stakeholders" from across the country before hanging with his fellow ministers, thereby ensuring that a broad Canadian perspective gets heard on the international stage.

Never mind that two hours minus Anderson's half hour opening comments divided by two dozen speakers equals nothing of substance being said, because another small problem arose. Before the G8 ministers started sucking back the wine and nibbling on their cheese, even before Friday's bull session, a draft of the communiqué Anderson and friends were supposed to concoct over the weekend was released to the media.

Now we all know how government functions. We know how so many of these events are merely for show, to make it look like leaders are communicating and making decisions when the real work occurs far, far behind the scenes. But to have proof like this—to know that the feds spent thousands of dollars to send delegates to meet with Anderson, buying them plane tickets, renting them cars and hotel rooms, giving them \$60 per diems—and know that despite all of this spending the ink has already dried, it makes the waste and excesses even more glaring.

In the "draft" of their communiqué (at least that's how Anderson's spokeswoman Kelly Morgan defended it, saying it'd be tweaked and pulled apart in Banff) the ministers conclude by declaring "Our commitment to sustainable development remains strong, and we will pursue that commitment through further action." *Vue* obtained the draft on April 12. In the ministerial statement released at the end of weekend in Banff, the same exact sentence is used. In fact, it's pretty much the exact same document, with only a few aesthetic changes. Multiply all this by a few million and you get the cost of the full G8 summit, and the same predetermined results. ☹

A different take on colour commentary

Why comparing players is always a black and white affair in the NBA

BY DANIEL GREENSTONE

After Keith Van Horn threw down a spectacular dunk during a game against the Detroit Pistons in 1998, Jayson Williams, his black teammate on the New Jersey Nets, explained Van Horn's feat to reporters this way, "I told you he wasn't white. He's light skinned." Williams was joking. Van Horn is white, but the joke resonated because Van Horn's game is so different from the stereotype of the typical white player.

Yet, what seemed obvious to Williams (yes, the same Jayson Williams who, now retired, was recently charged in the shooting death of his limousine driver) was less clear to the staff of the Utah Jazz. When Van Horn worked out for them, before the NBA draft, Jazz officials named three players who they thought he resembled: Tom Gugliotta, Detlef Schrempf and Toni Kukoc, all of whom are white. Though Van Horn disagreed with the Jazz's assessment, he has found such racial pigeonholing hard to shake. In fact, long before he reached the NBA, Van Horn, like most talented white players of his generation, had grown accustomed to being

compared to Larry Bird, even though his game differs dramatically from the former Celtics star.

"People are going to say what they want to say, and I don't get concerned about it," Van Horn told *The Sporting News* in 1998, voicing his frustration with the practice of comparing white players only to other white players.

The court is different than court

In some ways, it's odd that the racial pigeonholing persists in NBA. After all, the small world of basketball could make a plausible claim to

sports

being the segment of North American society least troubled by racial prejudice. The predominance of minorities in the NBA and major college basketball has forced any white person wishing to get involved with the game to embrace, or at least tolerate, blacks and their culture. More than the NFL or Major League Baseball, both of which have failed to bring the diversity of the playing field into the front office, a defense can be made for this practice. After all, it's hardly a secret that black and white basketball players often play in very different styles. Back in 1975, Jeff Greenfield explained in an article for *Esquire* that white basketball "is

the basketball of patience and method." And black ball "is the basketball of electric self-expression."

In this context, it may seem logical for talent evaluators to judge white players against other white players. For example, it's hard to quibble with Dave D'Alessandro of *The Sporting News* when he writes of Pat Garrity, "The second coming of Brian Evans. Shooting is Garrity's meal ticket." Garrity's game does indeed resemble Evans'. Yet it's worth noting that exactly the same description fits many black players, like Dennis Scott.

More puzzling than the Garrity comparison, though, is the case of Sam Jacobson, a white guard who finished his career at the University of Minnesota in 1998. *The Sporting News* summed up Jacobson's game this way: "You hear Rex Chapman comparisons for his athleticism and his ability to go over people." This, of course, is a

classic description of a black perimeter player. Yet, the comparison is to Chapman, who is also white, even though there are a dozen black players whose games resemble Jacobson's at least as much as Chapman's does. And notice D'Alessandro's phrasing, "You hear Rex Chapman comparisons." The opinion is not just that of D'Alessandro; he's reporting the consensus of the league's talent evaluators.

Still, the Jacobson-Chapman comparison was not wildly off base, just blinkered. But what's most revealing about the race-consciousness of the basketball community are the examples of white players for whom there's no good white comparison. Take Mike Dunleavy Jr., the white All-American candidate for Duke University. NBA Draft.net compares Dunleavy to Larry Bird. Yet Dunleavy is significantly quicker and jumps far higher than Bird ever did.



Keith Van Horn: white guys can dunk

And while both are good shooters, it's absurd, not to mention unfair to Dunleavy, to compare him to Bird,

SEE PAGE 10

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Rights, Canada, action!

Human rights symposium charts the influence of the Charter

BY DAN RUBINSTEIN

Twenty years ago, when the government of Pierre Elliot Trudeau repatriated the Constitution, Canada adopted a constitutionally entrenched Charter of Rights and Freedoms. (You might recall a stately and rather dull television broadcast that, for a change, had nothing to do with the marriage or death of a royal.) Gerald Gall, a University of Alberta law professor and the president of the Edmonton-based John Humphrey Centre for Peace and Human Rights, thinks the average Canadian is aware that we have such a charter. But it doesn't hurt to be reminded, he says, nor to look at what effects the Charter has had over the last two decades and what role it could or should play in the future.



Edmonton police chief Bob Wasylyshen

"I think the goals are threefold," Gall says about the upcoming "Human Rights as Global Security: Future Directions" symposium, which will commemorate the 20th anniversary of the charter. "Number one, it's to mark the anniversary and create a greater sensibility that this is kind of a milestone. But more specifically, it's to look backwards at how the Charter has affected the social and legal landscape in Canada—and to look forward at the different opportunities the Charter offers Canadians to help, I know it sounds lofty, to help achieve our aspirations."

Looking into the future, Gall sees the freedom of commercial expression as one still-evolving legal gray area that the court system—and, by extension, the Charter—is increasingly being called on to define. Cases are tested frequently these days, such as sign law and Saturday morning cartoon language challenges in Quebec. Do corporations have the same rights as individual citizens? "Good question," says Gall. "It

depends on the section of the Charter you're looking at. It depends on the definition of 'everyone' and 'individuals.' Some sections give rights to corporations, others do not."

Gettin' Jaggi with it

The background of the speakers and presenters and the range of workshops, panel discussions and public forums at the symposium will be wide. Three random session titles—When Consumption Does Violence, Custody and Access Rights in Family Law, Students' Rights and Autonomy—reflect this

[prevue] events

diversity. But there is an overall theme: that our greatest security is derived from human rights, not in opposition to them. It will be brought up in several different sessions (presenters include RCMP inspector Jean Yves Lemoine and Calgary Police Service inspector John Middleton-Hope, both members of the G8 Summit Security Community Relations Group). And this theme will no doubt dominate the April 26 spin-off evening public forum, "Security, Rights and Our Common Well-Being," featuring Edmonton police chief Bob Wasylyshen and youth activist (hey, that's what the symposium



Jaggi Singh takes no bull—just the horn

program calls him) Jaggi Singh.

The connection between this topic and effects of September 11 is no coincidence, affirms symposium chair Sonia MacPherson, a post-doctoral fellow in education at U of A whose work investigates links between globalization, ecology and education. "At even public discussions about these events, people talk about a necessary tradeoff of human rights for security," she says. "We think it was very important to point out that there can be tensions, but when you allow human rights to be discarded or watered down in a society, it leads to greater insecurity."

MacPherson, whose Ph.D. thesis came out of her time studying education among Tibetan refugees in the

Himalayas, including Buddhist nuns who'd been imprisoned and tortured, doesn't think Canada is any position to be smug about our accomplishments. "If we allow someone else's human rights to be abrogated it becomes a slippery slope," she warns, "no matter how far away they seem from our own lives. It becomes very possible that we'll become the next victims." It's fine if we lose the convenience of breezing through airport check-ins, says MacPherson, but racial and ethnic profiling is different. "In this climate it's important to know not just what a right is," she says, "but also what's important to defend." ☐

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Basketball

Continued from page 8

arguably the greatest shooter in the history of the game.

Aside from shooting, Dunleavy and Bird have very different games. Bird was a terrific post player and ranks, along with John Stockton, Magic Johnson and Jason Kidd, as one of the greatest passers of the last 20 years. Rail thin, Dunleavy appears more comfortable on the perimeter than in the post. More to the point, there are several black players, including Grant Hill (who as a Duke graduate would seem to make a natural comparison), who share Dunleavy's attributes more than Bird does.

White peg, black hole

So why does the basketball community continue to sort players into racial pigeonholes, even when the fit is poor? In a lengthy 1997 article for *Sports Illustrated* entitled, "What Ever Happened to the White Athlete?" S.L. Price suggested that the practice of comparing white players to other white players was connected to the decline of white stars in the NBA following after Bird's retirement. Price argued that the practice was part of a "desperate effort to elevate any white talent to stardom."

Yet such a suggestion is unconvincing, for it fails to explain why such racial pigeonholing occurs even for marginal players like Pat Garrity or Sam Jacobson, who will never become household names. Nor does it explain the reverse practice, which is every bit

as common, whereby slow, methodical black players, like Dell Curry, are compared to other slow and methodical black players, like Trajan Langdon.

Rather, it seems to me, the phenomenon persists because the stereotypes of white and black basketball players dovetail so perfectly with the deeper archetypes that are at the core of how North Americans think about race. White players are perceived as the athletic equivalent of white businessmen and politicians: stodgy, dull and disciplined. Black players are seen as the athletic equivalent of black preachers and musicians: flashy and creative.

This conception of the differences between the races, termed "romantic racialism" by historian George Fredrickson, dates back at least to the 19th century, but it took its current form in the early 20th century. By the 1920s, large numbers of black migrants had relocated to northern urban centers like Harlem and the south side of Chicago. There, distinctively African American cultural forms, including jazz, were introduced to a sympathetic white audience. Many white liberals who caught the fever of the "New Negro Renaissance" had to negotiate a looking-glass world in which they were the minority. These distinct moments in American history ultimately reveal just as much about our culture's anxieties over race as the more straightforward stories of black accommodation to white culture.

Park's guide

In the 1920s, for example, University of Chicago sociologist Robert Park and Carl Van Vechten, a photographer and writer who was known as "white America's guide to Harlem," embraced black culture, feeling that it was somehow more authentic than their own.

As Fredrickson explained in his seminal work, *The Black Image in the White Mind*, white liberals believed that blacks "were basically exotic primitives, out of place in white society because of their spontaneity, emotionalism and sensuality." As W.E.B. Dubois pointed out, liberals like Van Vechten and Park often saw in African American culture the obverse of what

they disliked in their own. Dubois accused them of "longing for a portrayal of Negroes of that utter licentiousness which conventional civilization holds whites back from enjoying." Ancient though these racial archetypes may be, they are not wholly artificial. Dubois, who deplored the glorification by whites of the "utter absence of restraint" in black culture, acknowledged that such a portrayal was "untrue, not so much as on account of its facts, but on account of its emphasis and glaring colours."

I'll school ya

Contemporary ethnographic studies have confirmed, speaking generally, that blacks and whites still have different values about athletics and performance. One study that was detailed in Thomas Kochman's *Black and White Styles in Conflict* (University of Chicago, 1981) found that when first graders were asked to relate a story to their classmates, white students were literal, obedient and modest, placing great value on uniformity. Black students, meanwhile, emphasized individuality and vitality. That these different values have tended to produce different modes of playing basketball should surprise us no more than the idea that black and white ministers have different styles of oratory.

Of course, in the post civil rights era, it should hardly be a shock to find white players playing "black" and black players playing "white." So what are we to make of the fact that, even now, so few people in the world of basketball seem capable of seeing past skin colour to the qualities possessed by individual players?

The idea that race retains a powerful hold in the minds of the basketball community should not, I think, detract from the progress that the NBA has made. Rather, the persistence of racial stereotypes, even in the face of clear examples, like Van Horn and point guard Jason Williams, who do not fit the mold, may suggest just how difficult it is for even well intentioned North Americans to think outside of racial categories. It may, too, suggest how far our society has to go before it can truly be considered colourblind. ☐

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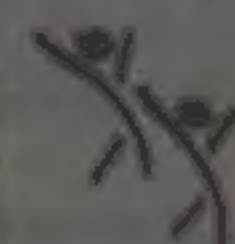
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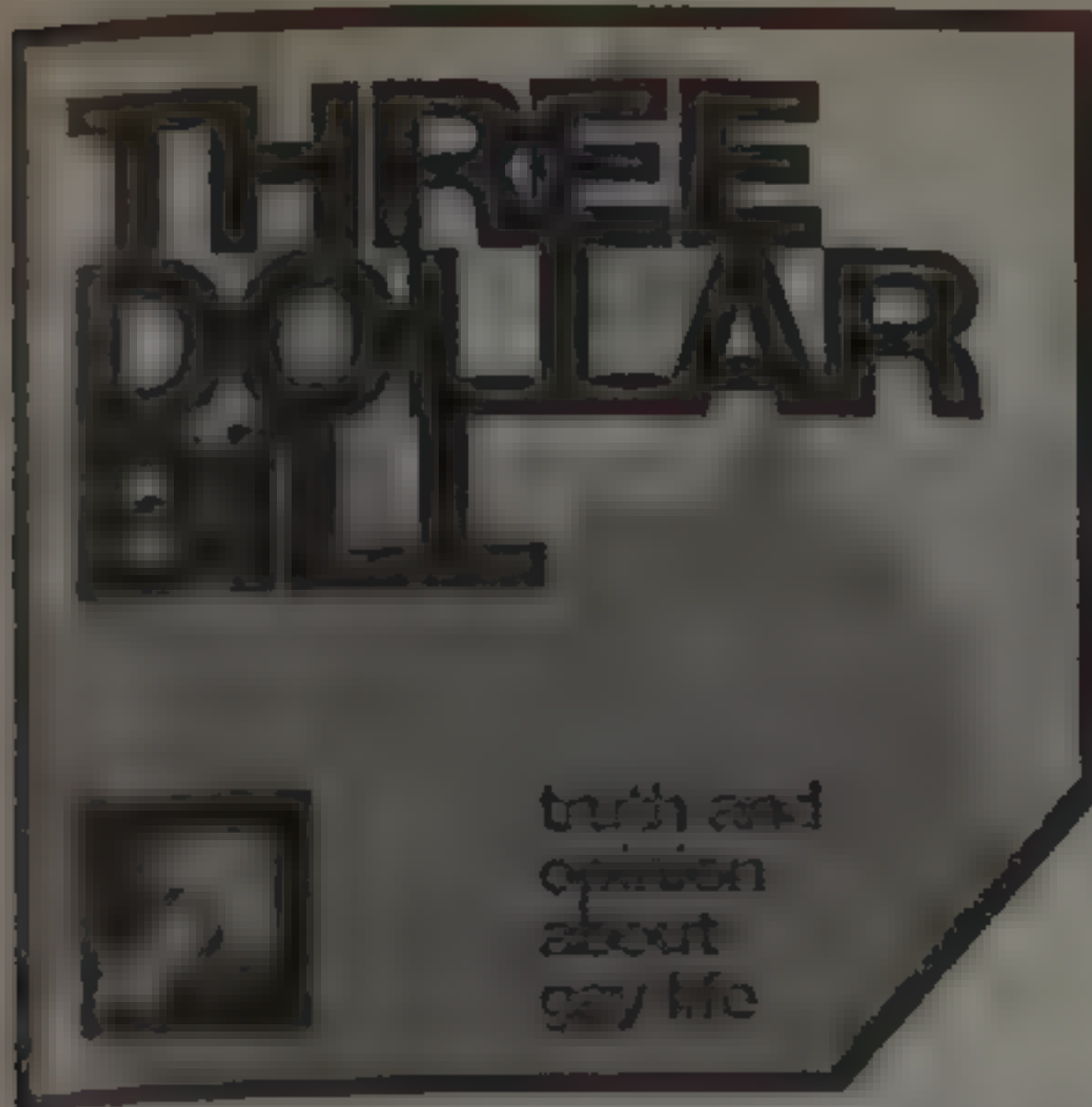


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By RICHARD BURNETT

Cardinal sin

The difference between regular faggots and faggots who work for the Roman Catholic Church is that the Pope protects his supposedly "gay" priests who molest children while demonizing responsible child-rearing gay parents as unrepentant sinners who threaten the "traditional" family.

Now the very foundations of the church are being shaken by sex-abuse scandals involving pedophile priests worldwide, notably in Boston where longtime Cardinal Bernard Law knew of one pedophile priest's problems as far back as 1984. The now-defrocked priest in question, John Geoghan, has been accused of molesting more than 130 children over 30 years. In Warsaw, Polish Archbishop Juliusz Paetz resigned on March 28 over allegations he repeatedly abused young clerics after sneaking into their dormitory through a tunnel.

Instead of prosecuting their own, though, the church has decided to fire

up a new inquisition to further demonize gay people, as if homosexuality were a precondition for molesting children. "People with these inclinations just cannot be ordained," Vatican spokesman Joaquin Navarro-Valls intoned.

But renowned sociologist and Laval University professor Michel Dorais, author of the groundbreaking, just-published book *Don't Tell: The Sexual Abuse of Boys* (McGill-Queen's University Press), is having none of that.

"The 'grand malaise' over sexuality in the Catholic Church is why I believe they are so homophobic," Dorais says. "The church has always tried to hide pedophile priests, shifting them from parish to parish where all they do is abuse more children."

Citing estimates that as many as 50 per cent of the Roman Catholic clergy is gay, Dorais adds, "Many men uncomfortable with their sexuality enter the church because they themselves were abused or think they are gay or bisexual and cannot accept it. They believe becoming a priest will prevent them from dealing with their own sexuality. But when you decide not to do something—like have no sexual relations—then it preoccupies your whole life."

Dorais points out studies from all around the world which all conclude that the vast majority of child molesters are heterosexual men. "It's true the nature of the abuse is homosexual since it is between two males. But straight men abuse boys for the power. The aggressor is tripping over the fact he can force someone to do his bidding."

The irony is that a disproportionate number of the victims are gay or bisexual youth grappling with their own sexual identities. Dorais estimates

15 per cent of all males are sexually abused as children. "But the number rises to 25 per cent among gay and bisexual youth," he explains. "I call them 'pre-homosexual' young people aged seven to 10 years old. They are in flux, isolate themselves and become silent about their sexuality. They are used to being harassed. They are bullied at school and at home and so are more susceptible to sexual abusers. My studies show roughly half the victims are abused by their fathers. It resembles the abuse of young girls; they are abused by their fathers, grandfathers, uncles and older brothers."

The abuse damages their sexual evolution. "The younger the child, the more destructive the effects," Dorais says. "From the age of 14 on, boys have a harder time making the difference [between aggression and desire]. They ask, 'Am I really gay or am I gay because I was abused?' That nurtures homophobia. So even if they have same-sex desires and have had homosexual relations, these kids want to show they aren't homosexual. All adult homophobes I've dealt with were abused as kids. That's why they need to be helped. They need more help than most because they don't know who they are. They can't tell the difference between homosexuality and sexual abuse."

Some victims—like many priests in the Catholic Church—go on to abuse young kids themselves. "The longer they keep it a secret, the bigger the bomb within them grows. They need to understand what they're doing," Dorais says. "These priests are dangerous because they do *not* love children. There is no love in aggression." ☐

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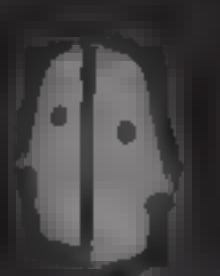
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lifestyle

Double fantasy

Kelly Link and Ray Vukceovich write like a dream for Small Beer Press

By PAUL MATWYCHUK

"Ladies," asks the narrator of Kelly Link's utterly amazing short story "Travels With the Snow Queen," "has it ever occurred to you that fairy tales aren't easy on the feet?"

The story, which appears about midway through Link's collection *Stranger Things Happen*, concerns a woman named Gerda whose lover, Kay, is seduced by the cold, imperious Snow Queen of myth and legend. Gerda then tracks him down across a strange landscape populated by enchanted princes, female bandits and talking

ravens. Her map, the narrator tells us, is the Snow Queen's mirror, which fell out of her goose-drawn sleigh as she flew off overhead, shards of which Gerda must constantly pull out of her bare feet as she makes her way across the snow. "You read the map with your foot," Link writes, "and behind you somewhere there must be

[reviews]

books

another traveler whose map is the bloody footprints that you are leaving behind you.... You remind yourself, you tell yourself to imagine how it felt when Kay's eyes, Kay's heart were pierced by shards of the same mirror."

Almost all of Link's stories are characterized by strange yet unforgettable images like that one. Like Angela Carter, Link

loves to reconfigure the iconic tropes of the fantasy genre, but whereas Carter's tone was lush, sexual and sinister (all in a rather predictably deconstructive way), Link is quirkier, more romantic and her sense of humour has a freer, sneakier quality that comes from having a less apparent political agenda. The story that closes the collection, "The Girl Detective," for instance, begins as a simple lampoon of goody-goody pulp heroines like Nancy Drew and Trixie Belden, but as the story unfolds and the narrative points of view keep multiplying and the mystery at the centre of the plot gets more and more surreal, Link's use of the "girl detective" image seems increasingly profound.

Here's your "Hat"

Link is also one hell of a writer. The

11 stories that make up *Stranger Things Happen* constitute the most original, deeply imaginative literary fantasy writing I've read since Jeff Noon's *Vurt* and Jonathan Lethem's *Girl in a Landscape*. Link puts a lot of layers into her stories—she frequently splinters the narrative voice or interrupts the plot with fragments from a seemingly unrelated subplot or structures the piece into individually titled segments that only *seem* to put the events she's describing into some kind of rational, scientific order—but she never lets the postmodern showmanship get in the way of the emotions of her characters. And even though Link never provides the slightest explanation for the bizarre events that befall her characters, they all follow the intuitive logic of our dreams.

"The Specialist's Hat," for instance, is a ghost story that never quite comes out and announces itself as a ghost story; it's about two twin sisters living in an enormous mansion called Eight Chimneys, playing self-invented games and talking to a mysterious female "babysitter" while their widowed father works on a biography of an obscure turn-of-the-century writer. I have to admit, I have no idea what's really going on in this story, but the eerie images (snakes underneath a woman's skin, a magical hat that can imitate any sound on earth, a four-word poem that goes "Who's there?/ Just air") all make perfect emotional sense all the same. The book's other highlights include the scene in "Louise's Ghost" in which a group of cellists hold a seance to try to coax a spirit into their instruments and the peyote-dream version of the Miss America Pageant in "Shoe and Marriage."

Moon rays

Stranger Things Happen was published by the tiny, Brooklyn-based Small Beer Press, an outfit that seems to specialize in offbeat, more personal and literary kinds of fantasy writing. (Their books are not distributed in Canada, but you can visit them on the Web at www.lcrw.net.) Another of the writers in their stable is Ray Vukceovich, whose *Meet Me in the Moon Room* is reminiscent of Link's book in several ways—there's the same dream-logic plotting, the same goofball sense of

humour and the same collision between modern-day lovers and iconic images from pulp fantasy and science fiction. Vukceovich's work suffers in comparison to Link; his characters don't have the same emotional richness, and the premises of many of his stories feel sketchier and less complexly imagined than Link's. (Both books are about the same size, but there are three times as many stories in Vukceovich's.)

Still, when Vukceovich connects, he really connects. For my money, the best story in either of these two books is Vukceovich's "Finally Fruit," a tale of a small-town girl who turns into a monster after a tree sprouts from her head. It's so strange and sexual and impossible to analyze that my jaw literally hung open as I read it. I also loved two stories that followed each other very near the end of the collection: the unfortunately titled "Poop"

(about a baby that starts excreting birds, then mice, then a voice from the future—believe me, it's better than it sounds) and the rollicking pulp parody "White Guys in Space," about a team of clean-cut astronaut heroes (led by a guy named World master Jones) that springs into existence after Congress passes a bill that repeals the '60s.

Right now, J.R.R. Tolkien's novels are enjoying a movie-related

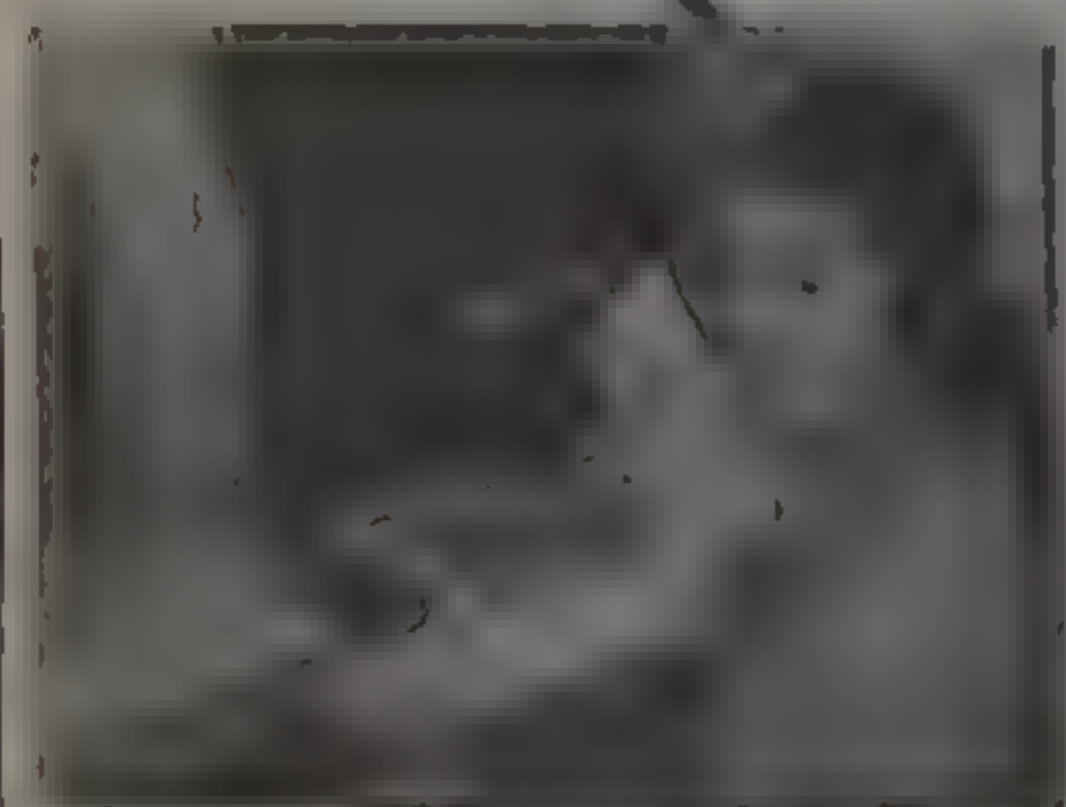
resurgence on the bestseller charts and while I guess I can respect the imaginative energy that went into the creation of an imaginative realm as detailed as Middle Earth, those books (except for *The Hobbit*) have an impersonal, mythmaking quality that has never entirely appealed to me. I don't know what this says about my state of mind, but I prefer Link

and Vukceovich's tales of haunted cellos, eight-legged beauty contestants and fruit-bearing teenagers. That's the kind of fantasy I can relate to. ☺

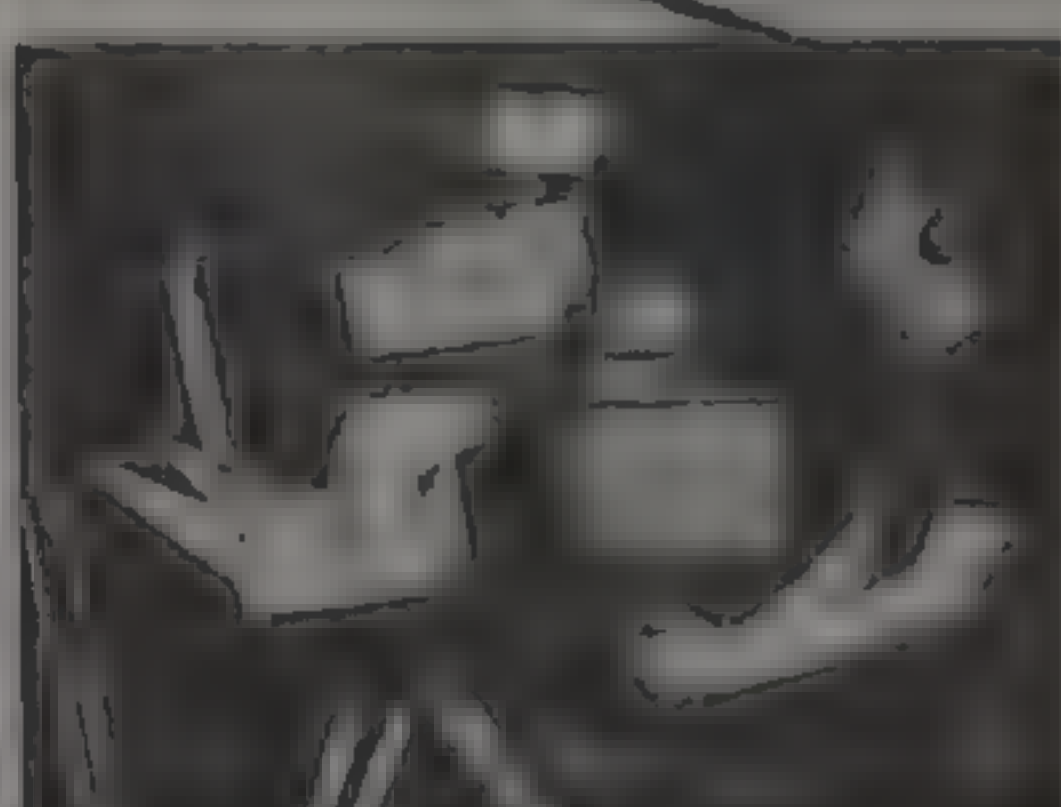
Stranger Things Happen
By Kelly Link • Small Beer Press •
266 pp. • \$16

Meet Me in the Moon Room
By Ray Vukceovich • Small Beer Press •
253 pp. • \$16

A CAREER IN UNDER A YEAR



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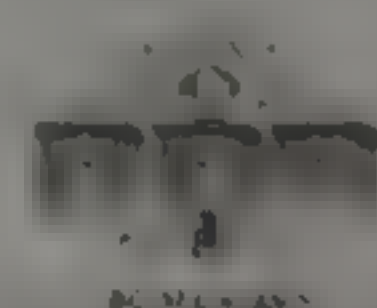
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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO
AND JOHN TURNER

This week, Vue pressbox fixtures John and Dave clean out the stalls and sulk. Tough pill to swallow. Gonna be a long summer. Hard to be on the outside looking in. Just choose your favourite cliché and polish the clubs.

John: Well, the agony is over.

Dave: Over? You heal quick.

John: The last few weeks have been hell, working out all the combinations and permutations while watching top teams lose games that you were sure they would win.

Dave: Actually, Friday alone was hell. Until Iginia popped that goal into an empty net, I can honestly say I thought the boys were gonna tie it and then eke out two points somehow. It's not the first time my naiveté got the best of me.

John: It got to the point where just looking at the standings would give me a headache. But this isn't how I expected it to end.

Dave: What I had a hard time with was the absolute immediacy of getting knocked out: Like I said, I was holding out hope 'til the bitter end and then, it's like someone slaps you right across the face to say "it's over!" Ninety-two points. Unreal. Like Anson Carter said after the game, you don't think about how many points you put up, you think about the fact that you're not one of the eight teams. Period.

John: Edmonton did surpass Phoenix's point total of 91 last season, when the Coyotes missed. That's the highest total for a non-playoff team ever. But I like the old way, like in 1981, when Edmonton matched up against the Montreal Canadiens in the first round.

Dave: Oh, John, all you're doing right now is giving those punks at *The Gateway* more fodder for their

ultra-clever, scholastic satire. Cue the Empire theme.

John: What's wrong with that old format when one played 16 and so forth? I mentioned it at Saturday's game against Calgary and all I heard was "It wouldn't work."

Dave: Keep in mind all this is cyclical. There are gonna be years when the East is much better, much like the West this season. The Oil might make it when the Rangers put up 92 points someday. Sorry, this is no time for humour.

John: I suppose that's the way that it is and now we'll have to wait until next year. So I'm not even going to mention the what ifs, even if this season did have some positives.

Dave: There were lots.

John: Mike Comrie is the most notable. He became a leader on this team sooner than anyone expected and he scored some beautiful and timely goals. We can only expect him to get better.

Dave: The thing that gives me hope about Comrie is that because of his local background, money might not be an issue for the kid. I'm not saying that Oil fans should write him into the lineup for 15 years but he might stick around longer than your typical superstar. And really, that's what Comrie is—a superstar. I can't exactly pinpoint why. The guy is "intangible" personified.

John: We also finally found a backup goalie that allowed the team to feel confident playing in front of him and the fans to feel comfortable watching. Jussi Markkanen stepped in when Salo was struggling and stopped the bleeding at times. This is something that Gage or Roussel weren't able to do.

Dave: Let's get this right—what Gage and Roussel weren't able to do was stop fuckin' pucks. Markkanen, for all that he worried everyone in the pre-

season, was a gem. Now Lowe knows what he has and surely MacT can include Jussi in the plans from the get-go next year. I bet he plays 20 games.

John: On D, Janne Niinimaa had a consistent season and was finally rewarded by being named the Oilers' Defenceman of the Year.

Dave: And he looked real pleased accepting the hardware after Calgary bounced them. Wasn't there a better way to do the season-ending awards? Anyway, you were saying....

John: Niinimaa's still young and his game should continue to improve. If he keeps up the hard work he'll be challenging for the Norris Trophy someday.

Dave: Obviously guys like Lidstrom are the first considerations, but if the Norris were more like the Hart, most valuable D-man to a team, than Janne could've won. Other than a tiny slip earlier on, he was a rock on a team that was far too inconsistent. He should've been considered right up there with Comrie and Salo as the Oiler MVP.

John: Team defence was the best it's ever been for this franchise. Edmonton allowed only 182 goals against, which is fewer than their previous best, which they achieved during the season shortened by the strike. This is definitely something they can build on.

Dave: What more can you build on? They were excellent in that area. What Edmonton couldn't do was score. Seeing as *The Gateway* has a better chance of going national than us getting a free agent sniper, the only way the Oil can improve is if everyone has a career year.

John: It's important to remember that this is one of the youngest teams in the NHL. Hell, the average age on this team is younger than the average age of the Detroit players' children.

Dave: And you can expect an even younger edition next year.

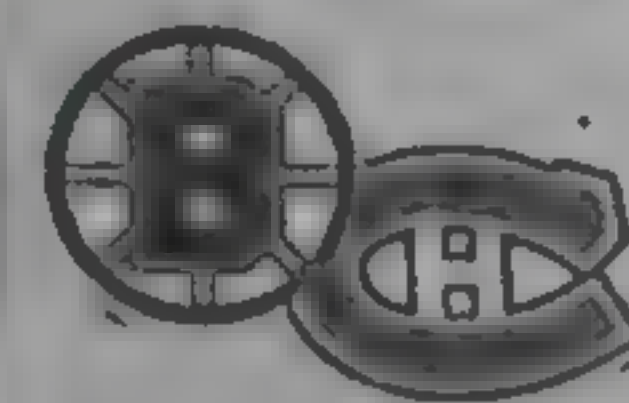
John: Players like Jani Rita should make it into the line up and that should hopefully improve the scoring. There is definitely something to look forward to. But for now, the World Cup of Soccer starts in a month and a half—and the playoffs should be almost over by then. ☺

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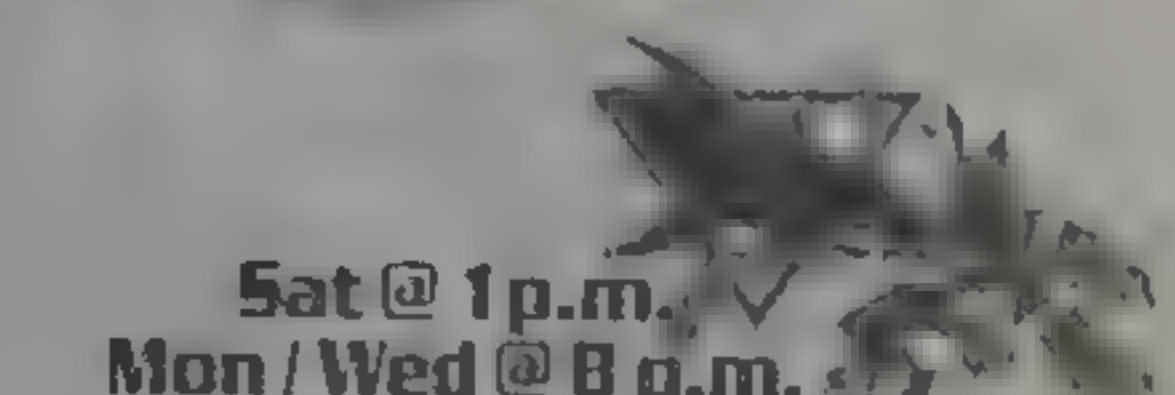
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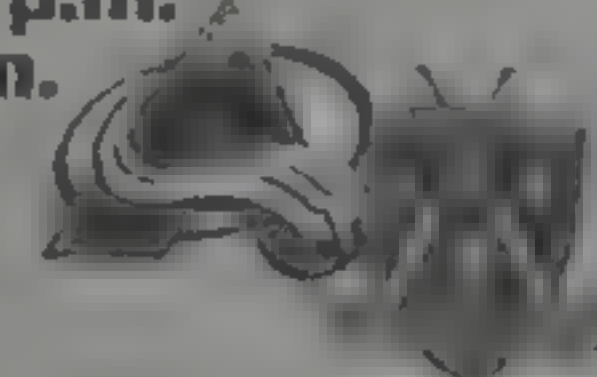


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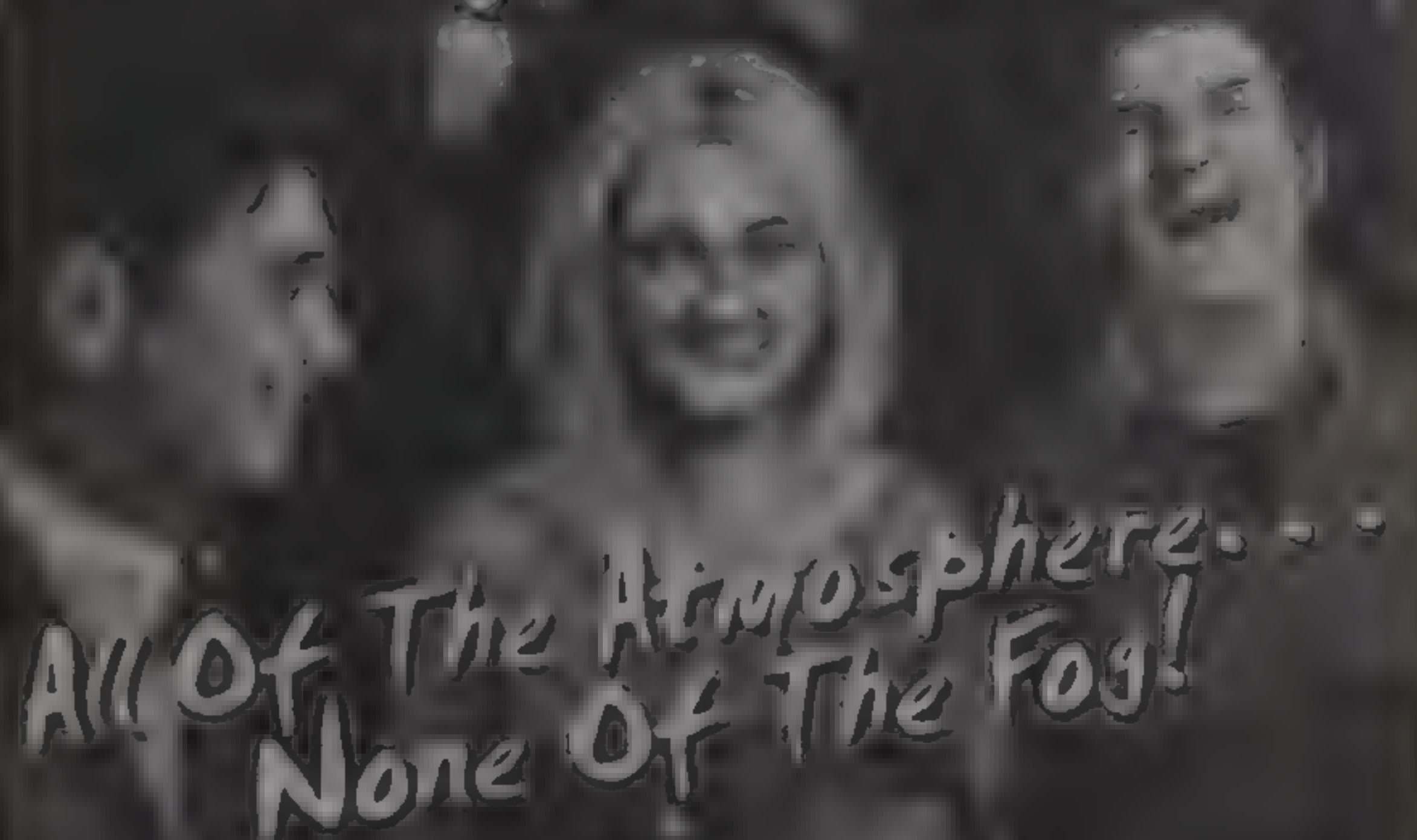
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VUEWEEKLY

STYLING 2000 SPRING

PART TWO



VUEWEEKLY

Trend spotting

Which comes first—the line's look or the lady's liking?

BY JULIANN WILDING

If you look at fashion from a global perspective—which is inevitable from time to time, particularly with the passing of a major season—then the surfacing of major trends and the commonality between top designers' collections at such turning points is certainly an interesting phenomenon. Every season, it seems, there are a handful of ideas thrown out on the market and we're all expected to dress accordingly. I have to admit I find it odd how immediately so many people will overhaul their entire look with the onslaught of new trends—to me, true style is far more individual. Granted, there are attractive items and looks within any new collection, and it's always good to try something new, but to revamp one's whole wardrobe every six months because a new look is suddenly *hotter* than something from four months ago seems unnecessary. And, frankly, quite silly.

Of course style, which is as seasonal as it is individual, must change from time to time. I'm certainly not disdaining such a notion, but if you have no idea why something is a good idea aside from the fact that it just came out, your attraction toward it probably has less to do with your own taste than it does with a (mostly) unspoken fashion ideal to keep "ahead" of the trends as they come at us.

Telling the designers wear to go

But you can never really "keep ahead" of trends. You can either wear what you actually *like* and therefore transcend simple trends (and come out looking far more genuinely stylish). Or you can ensconce yourself in the trends, trying to keep on top of them, all the while realizing that what just went "out of style" will be back in a couple of seasons—so if you wear it again in six months, before everyone else has it again, perhaps *you'll* be telling the designers which way to go.

Popular fashion trends are really the same as popular trends in any other area—it's only because we wear clothing every day that these trends seem so pertinent. And like any other trend, it's rarely about the actual product as much as the sell-ability. Do brands create the trends, or do trends themselves dictate aspects of a designer's next collection? I say a little of both; ultimately, it's the consumer who has to wear the various designs, and what the general masses of high-end fashion-wearing people want is bound to be important to some designers, while at the same time these larger labels must know that to a certain degree people will buy and wear whatever it is that they put out that season, whether they really like the way it looks or not.

Do the larger fashion houses plan themes to create their lines around and does everyone else simply follow suit, or do these seemingly cookie-cutter concepts stem from general feelings over the passing of time and worldwide events that all designers are affected by? Again, I contend a little of both: many major fashion houses operate three or four major labels, and in order to compete with one another (but not really), tweaking the same general idea just slightly from line to line is common. It's also the practice of many designers to predict what they think people will want (well, what people will buy) based on the current state of affairs and create a collection based on those ideas. There are, luckily, designers who do neither of these things—McQueen, Yamamoto, Chloe, Marc Jacobs, Marjan Pajaski, Imitation of Christ, just to name a few—and they, ultimately, receive much more of my respect. ☉



Urban Women (top: Culture, Jean; Dolce & Gabbana; belt: Twenty-Fifty D.; model: Holly)



Dressant dress: Dolce & Gabbana; belt: Twenty-Fifty D.; model: Holly

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Who Cares? (peasant skirt, shirt-Sinequanone, model-Melissa)

Poet sleeves in motion

If some new looks seem a little strange, just be glad sci-fi techie outfits are out

By JULIANN WILDING

Spring? A return-to-innocence. A delicate, finely-detailed sense of lightness. Styles with a love-

child mentality—predominantly from the '60s and '70s—are being given a modern twist this year by being paired with slick, high-city ideas. Gone is the structured, sci-fi techie look of the last couple of years. Everything now is soft, soft, soft.

Certain aspects of hippiedom are huge, but watch what that means to you. We're not talking tie-dye and jeans with patches (although I'm sure this will come around in some form or other) but the more classical looks. Poet tops in thin flowing cotton are

being trimmed up with intricate lace—shops like Who Cares? have some really delicate ones in white, beige and pink (so delicate, in fact, they seem almost like old-fashioned hankies to me). These tops are appearing in many variations, so many that you have to wonder if they might stick around for more than just a season.

Puffed sleeves, really long, flared sleeves, gathered, off-the-shoulder, fitted and super-cropped or long and belted—there is potentially a style for everybody. Tops that use lace and

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other details, like beading or boucle thread, are a little dressier and border on the antique lingerie look that is making a subtle appearance.

Puff laddle

The structured, rectangular look of a kaftan is nearly the complete opposite of the puff-sleeve poet top. Even the fabric is on the opposite end of the scale, with kaftans being made of flat, smooth fabric, and poet tops being shirred or crinkled and gathered as much as possible. Beware of the really crazy-patterned ones—some of the paisley patterns could get out of control, and depending on the colours involved they could even be an eye-sore. If you're selecting something with a really crazy, bright-on-bright pattern, make sure you take a look at it from a few metres away. If you find that your vision blurs and you can't focus when you stare directly at it, keep in mind that this is the reaction people will probably have when you're wearing it.

Aside from the bohemian-hippie look, heavily-ornamented outfits are making their presence felt as well. Imagine a lavish, very dressy dinner party where all your friends have on their mothers' most exquisite jewelry and the outfits to match. Shimmery or beaded fabric, layers of embroidered silk, satin, even taffeta trousers—daytime clothing is coming out in late-night fabrics.

The luxury of this look is really quite appealing; it makes one feel as though they could wander around town all day in a smoking jacket and a handful of rings. The drawback to this look is that if it's done really cheaply (and I mean with crappy fabric, not inexpensively) or not taken all the way (as in don't be wearing your jeans with a boucle top, unless they're really nice jeans) it doesn't really resonate—you'll just look like you forgot to take off your really nice pajamas before leaving the house. But hey, there isn't really anything wrong with that, in my opinion. ☺



Photos/Styling/Concept: Francis Tetrault • Hair & Makeup: Yuanita • Models: Monica (Mode Models), Holly, Melissa • Clothing: Urban Women/Who Cares?/Le Chateau • Location: • Jewelry: •

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They've got a bead on jewelry



Sholah Designs reflects everything about its founders, including their name.



By FRANCIS TÉTRAULT

All Sarah Bowker and Holly Masse had to do was mix together the letters of their first names and they came up with the name Sholah designs. But it took their creative energies, their friendship and a passion for original jewelry to make the business a reality.

Both young women have always created jewelry, but a year ago they decided to take themselves more

seriously and pool their talent. With the influence of "beer and sometimes wine," they laugh, their earthy designs began appearing at last year's Fringe Festival before they eventually secured an exclusive arrangement with Who Cares?

Using locally-supplied materials like suede leather, beads and semi-precious stones such as turquoise and coral, Bowker and Masse create accessories that reflect ethnic influences found in native beading

and Polynesian jewelry. Other materials like seashells are ordered from Florida, while larger stones are sent up from a Nevada reserve. Each unique design becomes a collaborative effort.

The success Sholah designs has enjoyed locally may spread, as Bowker and Masse plan to expand into Calgary and Vancouver in the near future. But, for now, splitting their time between Edmonton and Canmore will do just fine. ☐

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1:50 Workshop
2:20 John Spearn
2:40 Gravel Road
3:00 Andy Donnelly
3:15 Bob Jahoda
3:50 Michelle Bond
4:00 City Greetings
4:15 Anita Paul
4:45 Peter & Mary
5:00 Astronomical Society
5:30 Seana Brae
6:00 Dale Ladouceur
6:30 Laura Vinson
7:00 Drum circle

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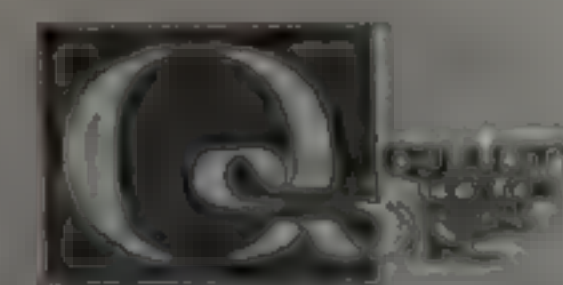
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Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

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Café La Gare (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) in the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere, lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Expresslonz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists gift-shop, special events. Licensed. \$

Jazzberries Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWerks Internet / New Media Cafe (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

La Piazza (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Elfe n'Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$


High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$



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EDISH WEEKLY

Continued from previous page

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squire-spud.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-

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Operation gumbo drop

"The single most important dish in all of Louisiana cookery"

By JOE GEORGE

Gumbo is one of those amazing dishes that is a very personal affair. As with many other foods—like chowder or chili—every cook seems to claim her or his recipe to be the best and most authentic, but there doesn't seem to be any single definitive recipe. Sure, there are specific ingredients and methods needed in order to call a soup a gumbo, but there is also much flexibility; there are probably as many gumbos as there are cooks who make them.

Thus, while contemplating the subject of gumbo, and having a trip to New Orleans planned with my cousin Roger, we decided to sample the dish at its source. Arriving hungry and still somewhat stunned from that odd feeling of boarding a plane in the snowy north and only hours later exiting into a rather tropical day, we began our gumbo-quest immediately. Asking a waiter for seafood gumbo he stated that this particular restaurant didn't have it to offer, and that theirs was basically a sausage gumbo. But curiously, when our gumbo arrived at table mine had two crab legs in the bowl jutting skyward while Roger's had none. Besides its inconsistency from bowl-to-bowl the gumbo was good, but not great; it hit the spot. Over the course of a long weekend we managed to sample a half-dozen gumbos in various restaurants, ranging in quality from good to great. And as presumed, during our entire jaunt we did not have a single disappointing gumbo.

Roy F. Guste Jr., fifth generation proprietor of Antoine's Restaurant

in New Orleans, claims in his book, *The 100 Greatest Dishes of Louisiana Cookery*, that gumbo is the single most important dish in all of Louisiana cookery and that anyone wanting to develop a repertoire of this cuisine should learn gumbo first. While gumbo is a dish that is often overly romanticized and can also be intimidating for a novice cook, it is also very simple to make. Pretty much anything edible can be made into gumbo. Besides the traditional sausage, chicken and seafood, there are recipes for gumbo based on such unlikely items as alligator, duck, venison and even squirrel.

New Orleans chef and poet Howard Mitcham, in his book *Creole Gumbo and All that Jazz*, states



that there are no two gumbos alike, not even when made by the same cook. He also likes to equate making gumbo to that of an early jazz band—"it's an improvisational thing." On the other hand, while there are many different types and versions of gumbo, the one item that is strictly necessary is roux, and not just any roux—a Cajun roux.

The dark roux ahead

Roux is a type of thickener that is common to French cuisine and is made by cooking together equal parts fat and flour until the flour is cooked to a desired colour and consistency. While the French do use dark roux for various preparations it is still pale in comparison to the Cajun roux; one of the distinctive characteristics of a Cajun roux is its dark brown colour. This dark colour is obtained by heating oil to almost smoking then stirring in flour and cooking it until the flour browns. By toasting flour in

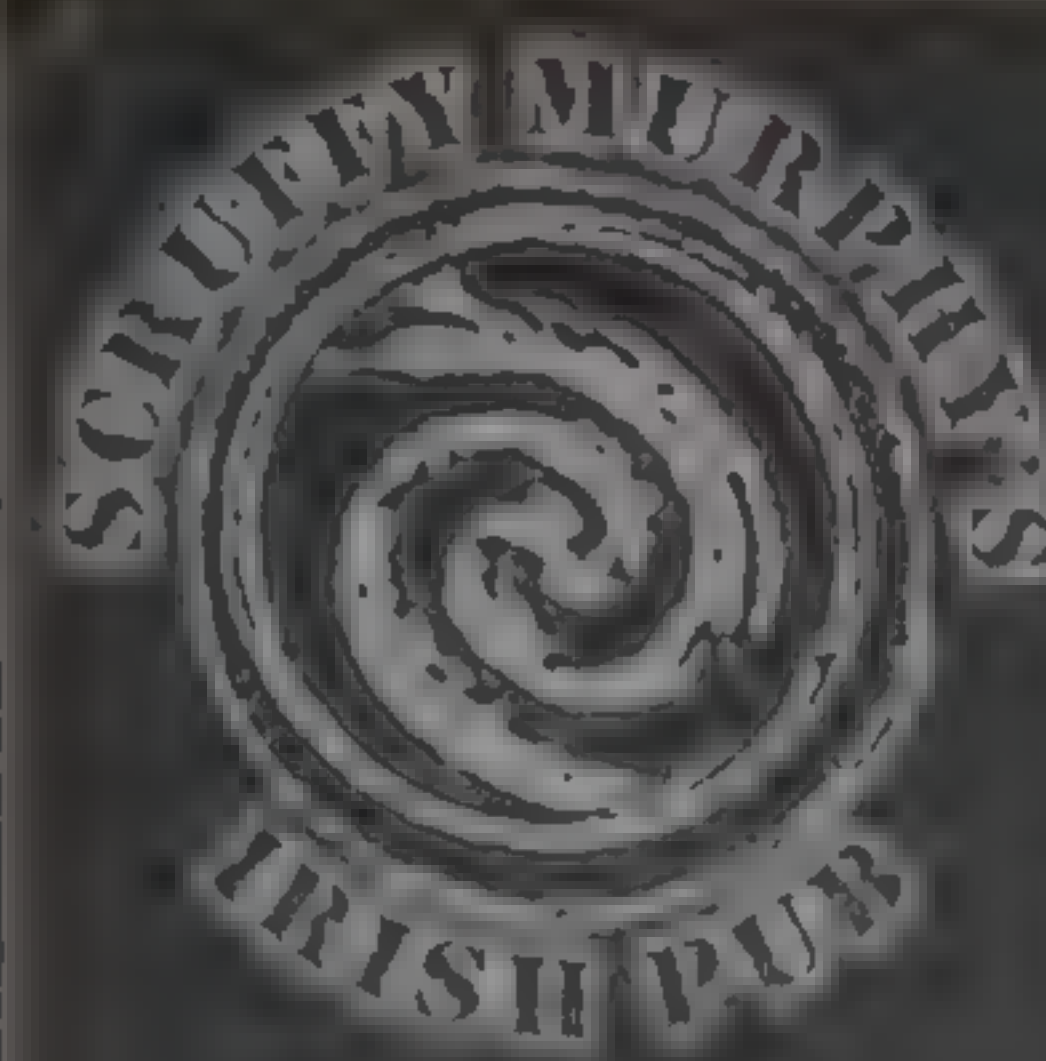
this manner it will lend a dark colour and distinctively nutty flavor to whatever dish in which it is used; roux is not only used for thickening, but also flavoring and colouring. Roux is such a ubiquitous component to classic Cajun and Creole cuisine that more often than not a recipe will begin by stating "first make a roux." The word roux is derived from the French rouge, referring to the reddish brown colour that flour achieves when cooked.

There's also the question as to whether one should use file powder in their gumbo or okra. Purists say that it should be one or the other, never both. (In the past I've actually made gumbo that contained both okra and file and the world didn't end.) Interestingly, gumbo actually takes its name from the West African word gombo, meaning okra. To make things even more confusing, there's also a gumbo that contains neither file nor okra—Gumbo Z'Herbs, or Herb Gumbo. It's not actually made with herbs, but with greens such as spinach, kale, etc. It's a vegetarian gumbo that is sometimes consumed during lent.

Gumbo fever

The word gumbo is also used for non-food descriptions as well, such as the Cajun phrase gumbo ya-ya, meaning when everybody is talking all at once. I'm assuming this phrase was coined in regards to the soup, making reference to it having so many ingredients and flavors in the gumbo pot at once. Thus, it's not uncommon to see restaurants that list "gumbo ya-ya" on their menus. And in days gone by, the rural patois spoken by African and Caribbean slaves was also called gumbo (or gombo).

SEE PAGE 25



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DISH WEEKLY

Continued from previous page

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Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

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Gumbo

Continued from page 23

Gumbo is a Cajun dish, opposed to Creole, and the original recipe was based on as much frugality and function as it was culinary pleasure. Like the people themselves, Cajun and Creole cuisines share many similarities but are at the same time distinctly different. Cajuns are the descendants of the French Acadians who were forced from Nova Scotia by the British in the 1780s. At that time some went back to France, some settled in the New England area, but most of them found their way to rural southern Louisiana and devised a culture and cuisine using what was available in the region. The word Cajun is derived from the transmuting of the word Acadian. Generally—and briefly—speaking, Cajun food relies more heavily on spices than Creole cuisine, and also on pork products and locally caught seafood, such as crawfish, redfish and shrimp.

Creoles, on the other hand, were most often American born with French or Spanish heritage. During the early 1800s, while Spanish were ruling Louisiana they named all people that were American born citizens and had direct European lineage Criollo, later to be translated to the French, Creole. Creoles were city folks and their cuisine was usually more refined and relied more on the use of cream and butter; it was directly influenced by the classic cuisines of Europe. Both Cajun and Creole cuisines, though, rely heavily on roux and were also influenced by slaves (American born and those from Africa and the Caribbean) and by the local Choctaw Indians.

I'll see you in courtbouillon

Early Cajuns were a frugal civilization, they lived off the land and wasted nothing. A good example of this is the comparison of a classic

French dish using a courtbouillon to that of the Cajun version. In French cuisine a courtbouillon is a flavorful liquid in which one poaches fish. It contains wine, vegetables and herbs and is often discarded after the fish is cooked. In Cajun cuisine the courtbouillon actually becomes part of the dish, the Cajun cook saw the potential meal in the courtbouillon and built on it. She added the ever-present roux, along with tomatoes, peppers, spices and slices of redfish, the courtbouillon became not just a cooking medium but also a sauce.

While the cuisine of southern Louisiana is often compared to that of Europe, most likely because of the French-Creole language, there is really nothing else like it anywhere:

Gumbo is a Cajun dish, opposed to Creole, and the original recipe was based on as much frugality and function as it was culinary pleasure. Like the people themselves, Cajun and Creole cuisines share many similarities but are at the same time distinctly different.

it is distinctly an American cuisine. The food traditions of this area are definitely rooted in Europe, but the ingredients and methods that were used to adapt these dishes and make them what they are today are purely American.

On this most recent visit to New Orleans I contemplated the fact of how some areas in the French Quarter contain some of the most beautiful and quaint streets in America, yet at the same time at 2 a.m. on any given night its main thoroughfare—Bourbon Street—can also be one of the ugliest. And as much as I attest to veering away from the area while visiting the Crescent City, after being sufficiently fortified I often find myself at the end of the night on that notorious street to people watch and observe the sheer chaos ("last call" is a moot phrase in a city where bars never close). On just such an occasion recently it really

seemed to me as if I was on some other parallel with real life, someplace made up. The street was packed with people in various states of mind and dress, it was like some sort of hedonistic *Alice in Wonderland*... and everyone was talking all at once. Gumbo ya-ya.

Welcome to the gumbo

In order to make three quarts of shrimp, sausage and okra gumbo, you'll need the following ingredients: 1/2 cup vegetable oil; 3/4 cup all-purpose flour; 1 medium onion, peeled and diced; 1 small green pepper, seeded and diced; 3 stalks celery, diced; 3 cloves garlic, peeled and minced; 8 ounces andouille sausage, split lengthwise and sliced; 12 okra pods, sliced 1/2 inch thick; 1-1/2 teaspoon salt; 1/2 teaspoon thyme; 1/4 teaspoon cayenne pepper; 6 cups chicken stock; 1 pound medium shrimp, peeled and de-veined; 1/2 cup rice.

First make a roux by heating the oil in a heavy-bottomed pot over medium high heat and stirring in the flour with a wooden spoon (be very careful, hot roux will stick to one's skin and burn immediately). Stir the roux continuously for about 10 minutes, or until the roux has become brown and smells of toasted nuts. If the roux burns, or small burn flakes appear in it, discard it and begin again. Add the diced onion, green pepper and celery, stir it into the roux and cook it for 3 minutes. Add the garlic, sausage and okra, stir it into the roux and cook it for an additional 3 or 4 minutes. Stir in the salt, thyme, pepper and chicken stock. Bring the gumbo to a boil, stir it to remove any lumps. Lower the heat to a simmer and cook the soup for 20 minutes. Add the shrimp and cook the soup an additional 10 minutes. While the gumbo is simmering, boil the rice in plenty of salted water. Serve the gumbo in a bowl with a small mound of the boiled rice, or if desired stir the rice directly into the gumbo. ☺



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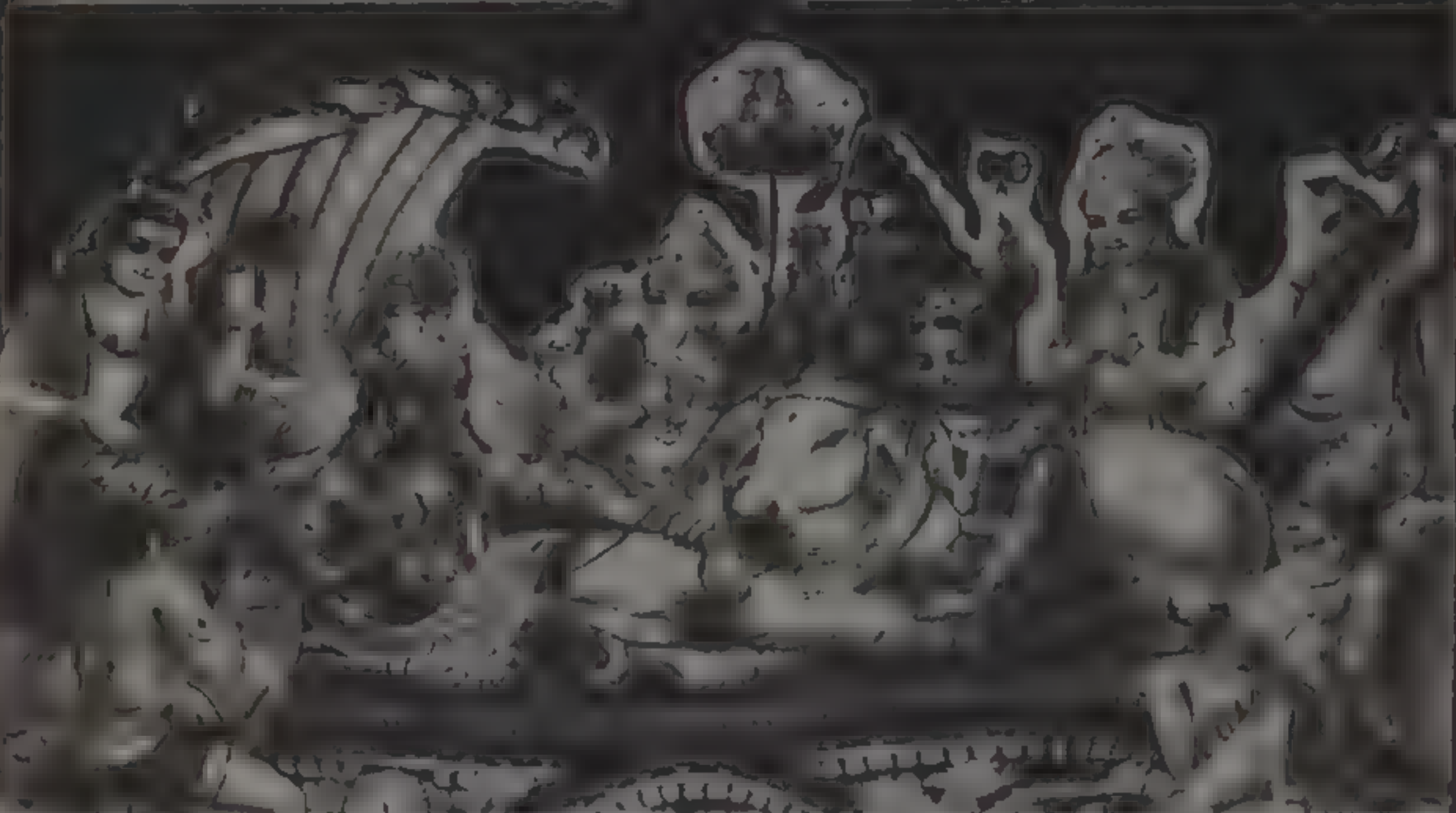
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Yorn at the right time



"The way alternative rock radio is formatted in the States, and I'm sure that it's the same way in Canada, is that there is a lot of rap metal—real angry music—that's being played," Yorn says over the phone from a tour stop in Philadelphia. "So what happened a lot is that I'd get put on some really strange bills. It would be like System of a Down, Sevendust and Puddle of Mudd—with Pete Yorn. And I would think, 'How the fuck did I get on this bill?' But I was surprised how many of those people were into my music. It's cool to see people rock out to music that comes from a good place."

The no-gimmicks singer/songwriter didn't have an easy road to Columbia. After graduating from Syracuse University, the New Jersey native packed up and moved to Los Angeles, plying his trade in the club scene and sending out demos to whoever would listen. His break didn't come from an A&R type; instead, it came from the producers of the Farrelly Brothers flick *Me, Myself and Irene*. After hearing Yorn play, they decided to place the then-unsigned act onto the film's soundtrack. Soon afterwards, he was signed—and not for a second does he feel like he's had to compromise his integrity.

To live and sigh in L.A.

"I just kept sending out tapes for years to all the major labels," recalls Yorn. "I was doing that and playing around L.A. for three and a half years. And Columbia showed interest in me. Columbia may put out a lot of that other pop stuff, but the label does have a history of nurturing singer/songwriters. It's the label for Dylan, Springsteen and Jeff Buckley.... I think it's cool that I can say that I put out an indie record on a major label."

Yorn's delivery may remind some listeners of the whiskey-soaked tones of Paul Westerberg in the glory days of the Replacements, and that's not a comparison Yorn shies away from, either. "Of course, I didn't consciously go out and try to be influenced by Paul or the Replacements," he says. "But I'm sure that unconsciously it happened. I'm a big Replacements fan. But I'm also a big fan of Jay Farrar and Jeff Tweedy. [Ex-Uncle Tupelo mates, Farrar recently put out an acclaimed solo record after leading Son Volt, while Tweedy is at the helm of Wilco.] I'm really into Son

Singer/songwriter adapts well to all kinds of settings

BY STEVEN SANDOZ

Armed with a series of stripped-down songs about love, loss, drinking and cigarettes, Pete Yorn may come as a bit of a shock to all the Weezer fans waiting for their favourite band to hit the stage.

But Yorn's been on a lot more strangely-mixed bills before, and his straight-ahead approach to songwriting (which made his Columbia debut, *Musicforthemorningafter*, one of the critics' darlings of 2001) has

[prev] rock

been winning over fans of all sorts of genres. He's already played on bills with Coldplay, Blues Traveler and the Strokes, as well as a raft of metal acts. That's right—metal acts.

SEE NEXT 36

Their breath-taking wait is almost over



Choke coughs up new album just in time after some tense days

BY PHIL DUPERRON

It's been a year since Choke last hit the road for a substantial tour. Bass player Clay Shea thinks he speaks for the entire band when he says they're itching to get out there and play. "We've been concentrating on getting the record done," he says. "Now we can get back to the fun part."

The record in question is the group's fifth, *There's a Story to This Moral*. Although he's still waiting

to get the discs into his hands, Shea is confident he'll have a stack ready to flog on the band's upcoming three-month North American tour. "We wanted to have the album in our hands two weeks before we went on tour," Shea says calmly, "but I know it will be here before Friday."

He admits the wait is a little nerve wracking, but it's nothing compared to the other setbacks that threatened the disc's tight release schedule. Shea, along with bandmates Jack Jaggard, Shawn Moncrieff and Stefan Levasseur, finished recording at The Factory (formerly Little Mountain Studios) in Vancouver at the beginning of March. Everything ran smoothly, thanks mostly to the band's comfort working with Paul Forgues in the studio. Forgues, a veteran of the Edmonton punk scene, has since moved on to much bigger and better things—like recording for Slayer and Nine Inch Nails.

Panic room

Still, after waiting three weeks to hear the mastered results, Shea says the band was unhappy with the way it sounded. It was too

murky. When the band tried to get hold of the man responsible, he had disappeared off the face of the earth (and still hasn't been seen). Panic set in until Forgues himself took the tapes and re-mastered them. But this time it sounded too clean and bright. The clock was ticking—loudly. Finally, the third version was right on the mark, just a little behind schedule. Looming deadlines, and the grey hairs they produce, are no reason to compromise quality.

"It's our CD," says Shea. "It's gonna be here forever. We better make sure we're happy with it. Budget wise, we did have more than ever before, but when it comes to making a record, it's peanuts. But we were able to do a lot with what we had."

Paul gave us his time for next to nothing, because the money's not so important to him now. We owe him big time."

In the grand scheme of things, Choke's quick pace and harmonic vocals play well to the "new school" crowd. Sharing the stage with bands like AFI, No Use For A Name and Bad Religion over the past eight years has built a maturity that manifested itself in Choke's tight sound and their attitude towards songwriting.

Their own favourite band

"The differences on this disc came out mostly in the writing, not the recording," Shea explains. "We try to be the band we'd like to hear. We try to be our favourite band, if that makes any sense. Using our influences, we try to think 'I'd like a band that sounds like this, this and this.' When we listen to the first recordings, we try to listen to them not as the musicians who just wrote them but as someone who'll be listening to the disc for the first time. We're really excited about this disk. I know everyone says their newest disc is their best, but after listening to all the feedback from

our friends and fans I think we hit the nail on head."

Many Edmontonians consider Choke to be just another little indie band and some locals were surprised to hear that buzz band Small Brown Bike were opening for them on the upcoming tour, not the other way around. In fact, Choke has been building a good

reputation across North America, earning a strong following and some cash.

"It's unreal," says Shea. "In the last couple years we've come out ahead more often than not when we go out on tour. We don't do as well here as in other cities in Canada. It's the home town thing. I think most bands deal with a bit of the home

town curse. Not to dis Edmonton, we've got a lot of loyal fans here and the shows are great. Every time we do a show here it's pretty full, but everywhere else we get bigger and bigger." ☉

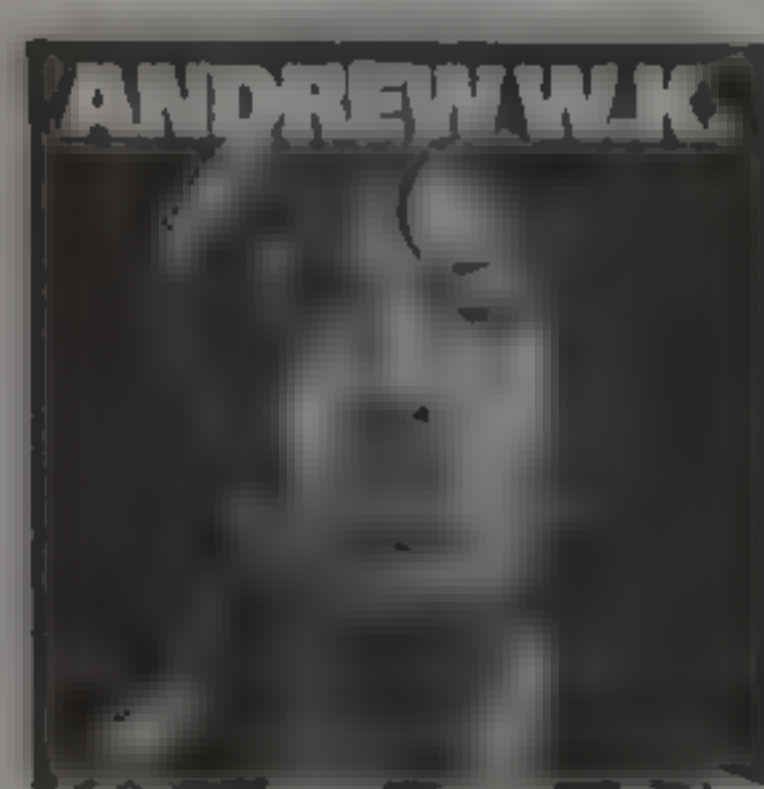
Choke

• With Small Brown Bike • Pleasantview Community Hall • Fri, Apr 19

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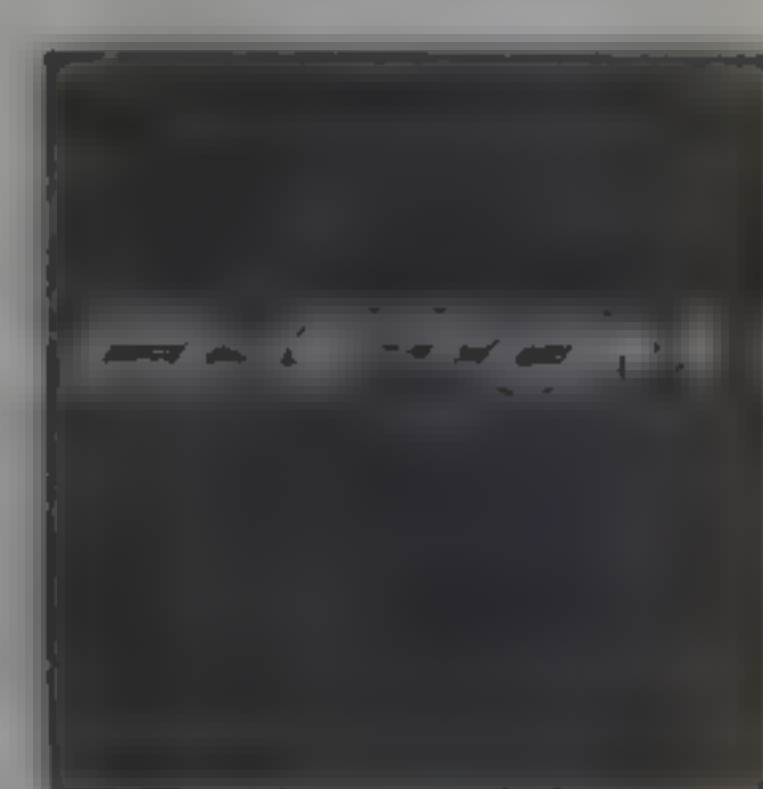
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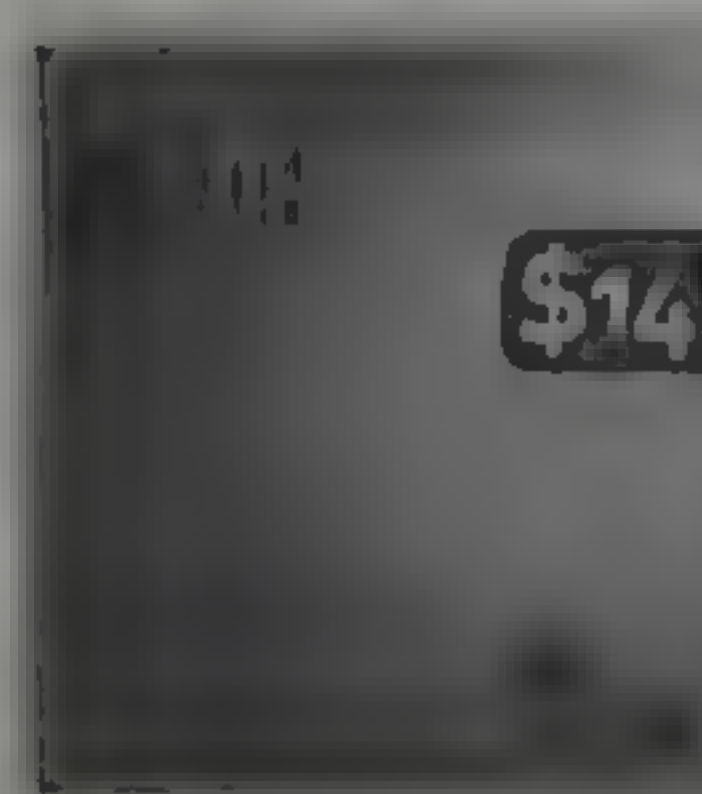
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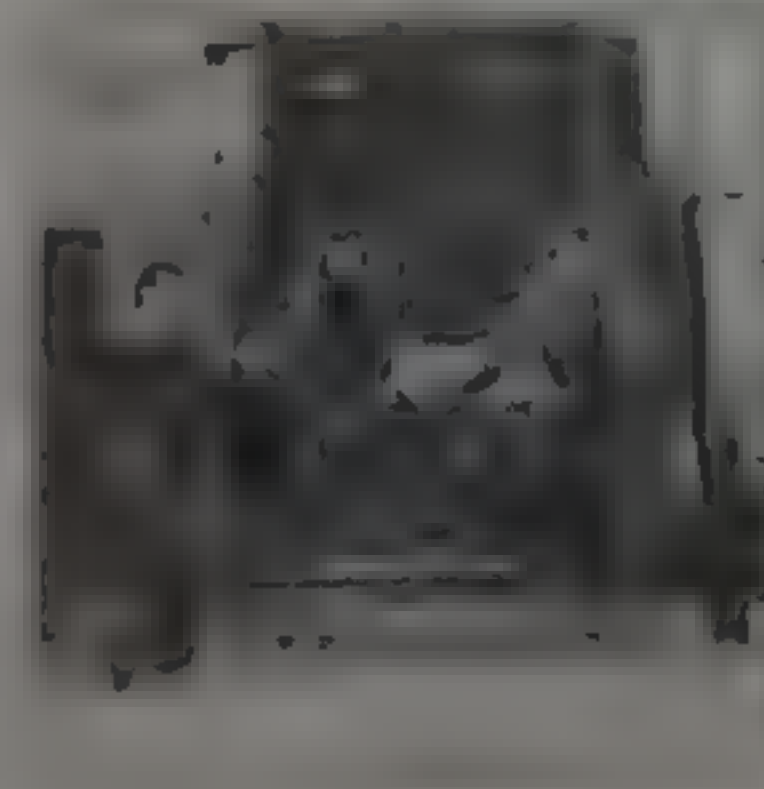
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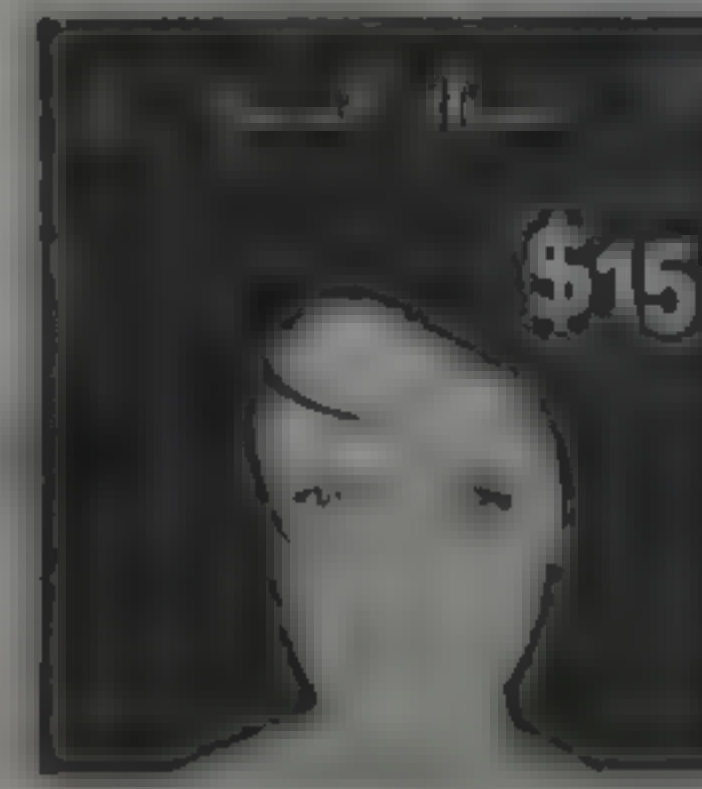
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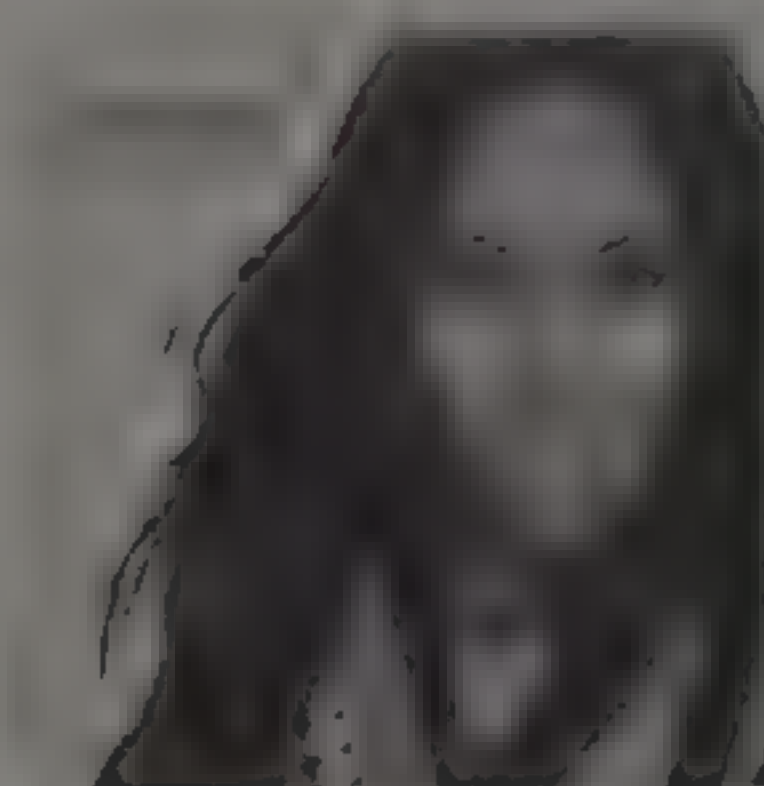
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MUSIC NOTES



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BY WAYNE ARTHURSON

Murdoch Incorporated

Alex Murdoch and the Polyphonics • Sidetrack Café • Fri, Apr 19

Even though he's only 21, Alex Murdoch already has three full-length discs under his belt. The first two albums came out of memberships in bands (1997's *Spotless* from Yukon-based rock band Undertow and 2000's *Gigglebush* from the Victoria folk band of the same name). But Murdoch finally decided to go solo and release his own material. *Polyphonic* was first released in the summer of 2001 and nominated for a West Coast Music Award, and its first single, "Afraid," reached number one in the New Music Canada charts, remaining in the top-10 for more than three months. The disc is now being re-released, a way of introducing Murdoch and his pop-sensibility songwriting to Edmonton and to rework the lineup of the songs from the original disc.

"The main reason for the re-release is that I wanted the album to have more energy," he says. "The live set seems to

have more energy than the album and I wanted some type of continuity. The album is still quieter than the live show but together it's a good package."

Despite his young age, Murdoch's album is quite a collection of mature pop songs. The songs are catchy enough to stick in your head but sophisticated and well crafted so that they rise above the pop pap soft rock ya hear on the radio. Think of Sloan or Michael Penn and you'll be in the ballpark. "That was sort of what I was attempting," says Murdoch. "I was writing songs that you could hear on the radio but with a balance of not compromising the creativity."

After growing up in Whitehorse, where he started performing at the age of six and appearing in countless musical theatre productions, Murdoch attended university in Victoria and now makes his home in Edmonton. "It's wonderful here," he says, "but I had a hard time first getting to know people in the music scene here. But now that I've met people, it's a lot easier." Murdoch's backing band, the Polyphonics, includes members of both Welcome and Captain Tractor. "We're mostly working on my stuff," he says, "and what we've been doing is songs from the album and I've also brought some new things in."

After Murdoch and his band play at the Sidetrack on Friday, they'll be heading to Vancouver for a showcase at New Music West. His West Coast Music Award nomination has created a lot of buzz and he's hoping to attract some attention. He's already snagged a distribution deal with the indie-friendly company Spirit River. For more

info on Murdoch, check out www.amurdoch.com.

Dude, where's my falafel?

The Dudes CD release party • New City Likwld Lounge • Sat, Apr 20
Pat Downing, bassist for Calgary band the Dudes, can't tell me the secret to making a good falafel. Despite many recipes and attempts, my falafels always look good in the bowl, but as soon as I pop them in the oil to fry them, they turn into a big gooey mess. So Downing, who worked in a Lebanese deli as one of his many jobs to support his rock and roll addiction, seemed like to perfect guy to get falafel info from.

"Sorry dude, can't help you," he says. "They made me sign a non-disclosure, confidentiality agreement when I started working at that restaurant so I'm not at liberty to help you. Besides, they kept one ingredient a secret from me and I've been trying to figure it out but I haven't yet. Every time I try to make my own falafels at home they explode into a mass of deep fried goo. But I think it's all about finding the proper bulgur wheat and chick peas."

So is that a good metaphor for forming a good rock band? "Exactly. You need good wheat and chick peas to provide a solid base," he says. "And then you throw in some spices for taste and it all comes together."

The Dudes created their recipe for success in 1996, with Downing and guitarists Dan Vacon and Bob Quashnick establishing the foundation of the group. Like a lot of bands, they went through a succession of drummers before settling on childhood friend Dan McKinnon. After six years, they're releas-

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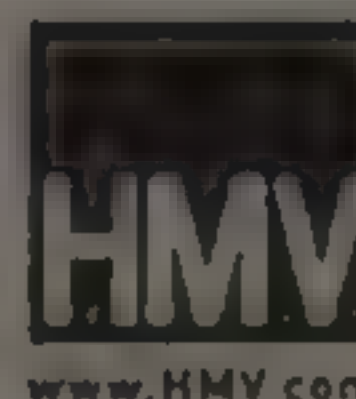
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By Murdoch

to their first disc, *The Guy's the Limit*.

Six years as a band before releasing debut disc is a long time, Downing admits. "We have our standards and a head of deciding to go into a studio, we decided to build one in our kitchen," he says, adding that the band "looks and rocks" at the same time in their kitchen studio. "So we were able to take our time and develop our sound instead of looking back and saying 'Our album really sucked.' We've consistently been in a state of working and finally we figured these recordings were good so we declared 'Let the people hear them.' And the kitchen works out well because it's nice to have a sandwich in the middle of a rock jam."

You can file the Dudes under the tradition of many bands coming out of Calgary lately: good old-fashioned distorted guitar rock and roll. But the Dudes aren't as angry or in your face as some of these other bands. "Loud and heavy" is how the band bio describes their sound. "It's pretty standard kind of rock but we like to play up the loveliness—it's not really aggressive," Downing says. "We're feel-good types. We're not trying to scare people; we're trying to put smiles on kids and old folks alike. Our songs are matter-of-fact—we like to stay home and sing about love and sandwiches and stuff like that."

That's the second time sandwiches come up in the conversation. Is there some kind of unnatural love for a sandwich among the Dudes? "I love sandwiches, actually," says Downing. "I'm a big fan of hot sandwiches. And since I worked at the Japanese place, it showed me that there is more to sandwiches than just bread with ham and cheese."

And that's where we'll stop this gig before we get into more food portions.

To Infinity and beyond

Project Infinity CD release party • Fox & Hounds • Fri, Apr 19 (Part One); Sat, Apr 20 (Part Two) You've got to hand it to Edmonton's heavy rock scene. Ever so quietly, imperceptibly, even, they've taken over the city, and the dominant music scene in town.

The music scene is getting heavier and I have lots of contact with heavy bands. There's a lot of younger bands coming in and they're automatically playing heavier material because it's such an influence on them," says Turchanski, who's the brains behind *Project Infinity*, a new compilation disc featuring 14 of Edmonton's rock bands including veterans Grey-

hound Tragedy, Curbstomp, Broken Nose, Phork, Truth, Defeat and Chunk. Also included are up-and-comers Time is the Enemy, Leto and The.Stars.Wept (which is actually a seven piece group made up of the members of Compromise and Pugnacious). "And that's barely even half of the Edmonton heavy scene. And that's more on the mellow end of things," says Turchanski, who hopes to release three compilations of songs by heavy bands. "The next one I'll be doing will be all death metal and there's even more of those in Edmonton. They're everywhere and those guys never die. One death metal band quits and three other bands sprout up from the remains."

The *Project Infinity* compilation is different from previous discs. No band had to pay a fee for each song that's included on the disc—each band donated a song and their time, and Turchanski fronted the money himself and hopes to cover the manufacturing through two shows this weekend at the Fox and Hound. Friday night will see Greyhound Tragedy, Chunk, Drool and Curbstomp on stage and on Saturday you'll get The.Stars.Wept, Phork, Truth and Leto. Admission to each show costs \$10 but you get a free copy of the compilation with the cover charge.

That will be the only way you'll get a copy, since it won't be available in stores. All remaining discs (if there are any left after the weekend) will be used as promotional items for the media, record companies and promoters. If they manage to sell all discs on the weekend, then another run will be printed and those will be used as promotional items.

Going Home

James Keelaghan • With Oliver Schroer • Festival Place, Sherwood Park • Sun, Apr 21 Something that makes James Keelaghan proud is that if you look up his entry in the *Canadian Encyclopedia*, you'll notice that his blurb is longer than the one for the Royal Bank. But then again, it's shorter than the one for the red squirrel.

Which goes to show you that we may see banks as a necessary evil, but we're a heck of a lot more proud of our folk legends. (What this says about squirrels is something I'm not going to investigate.) With six albums, three Juno nominations and one win for his 1993 disc *My Skies*, Keelaghan returns with a new disc, simply titled *Home*. It's nine songs—six new originals, two covers and a traditional song—on a disc that sees Keelaghan return to his folk roots and a more traditional sound. In

short, Keelaghan comes home.

Special guest for the show this weekend will be fiddler and composer Oliver Schroer, who not only played on Keelaghan's new disc—he produced it.

Fly like an Eaglesmith

Fred Eaglesmith • Sidetrack Café • Thu, Apr 25 Also celebrating the release of a new album is country folk artist Fred Eaglesmith. *Falling Stars & Broken Hearts* is the Ontario singer/songwriter's 11th album—If you count last year's *Live In Santa Cruz* disc—and it finds Eaglesmith treading his trademark musical haunts. There's a reason why people call him the Pete Seeger of our time, considering the consistent quality of his material and his performances, which deal with the truths of everyday life with a sardonic candor.

The new disc has already garnered critical raves in Europe, where the first shipment of discs has already sold out. In the opinion of some critics, it's only going to be a matter of time before the entire world discovers Eaglesmith. If you're in the mood for some classic honky-tonk, roadhouse blues and genuine dusty-roads country music, or just want to hear some answers to questions like how exactly things like white trash happen (naturally, the topic of one song, "White Trash") then drop by the Sidetrack Café next Thursday and revel in the honesty.—VUE STAFF

A Vizion of beauty

Vizion • CD Release Party • New City Likwid Lounge • Thu, Apr 25 In case you missed his peace-promoting freestyle at last month's hip-hop forum at New City Likwid Lounge, hosted by noted Canadian artist K-os, local emcee Vizion will be once again hitting the stage at the downtown club.

The 20-year-old emcee can often be seen bobbing his dirty-blond dreads in the back of local nightclubs, but on Thursday he'll be performing to promote his upcoming independent CD, *Vizion Quest*. The CD will be available on that night, but selling for \$10 with 12 tracks they won't last long, so those looking to purchase should arrive early. Limited edition vinyl featuring three singles from *Vizion Quest* will also be selling for \$10. Other performers for the show include Saskatchewan's Emphasis, Devo-tea and Factor from Off Beat Productions (Vizion's parent label), whose *3 Days Later* CD will also be for sale.

Edmonton-born Vizion has been getting recent radio play on CJSR's Saturday overnight program Urban Hang Suite—specifically, his Afro-beat influenced "Yo Viajo Solo (I Travel Alone)" has been getting a respectable number of requests from the show's listeners.

With a philosophy of keeping true to his inner voice, Vizion names other emcees like Moka Only and Orko the Psychotic Alien as his influences. He says their stage presence and love for hip-hop should encourage any independent artist to follow their ambitions and he credits them for much of his confidence.

DJs for the night will be New City residents Cool Hand Luc and DJ Slacks spinning the latest underground hip-hop and Dub music. Cover charge for the event will be a mere \$3 at the door, proving that not everybody's just out for the money.—SEAN AUSTIN-JOYNER

UPCOMING @ the rev

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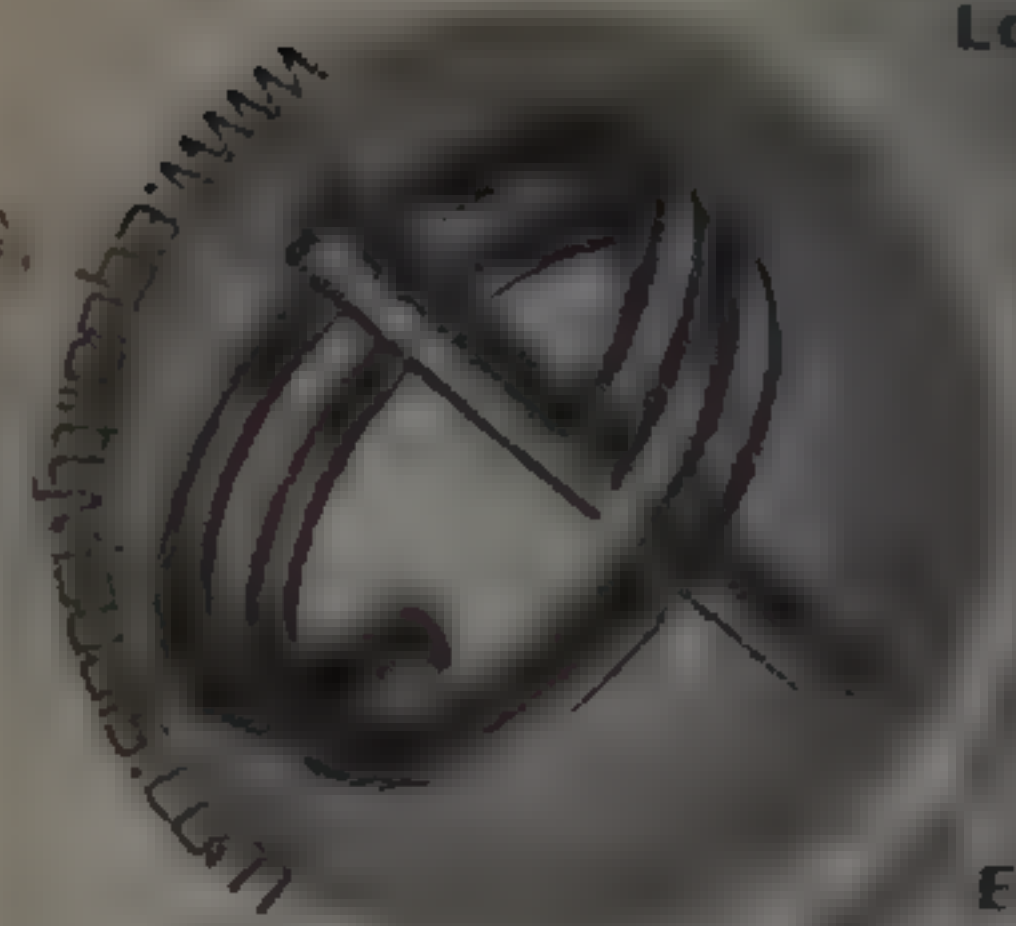
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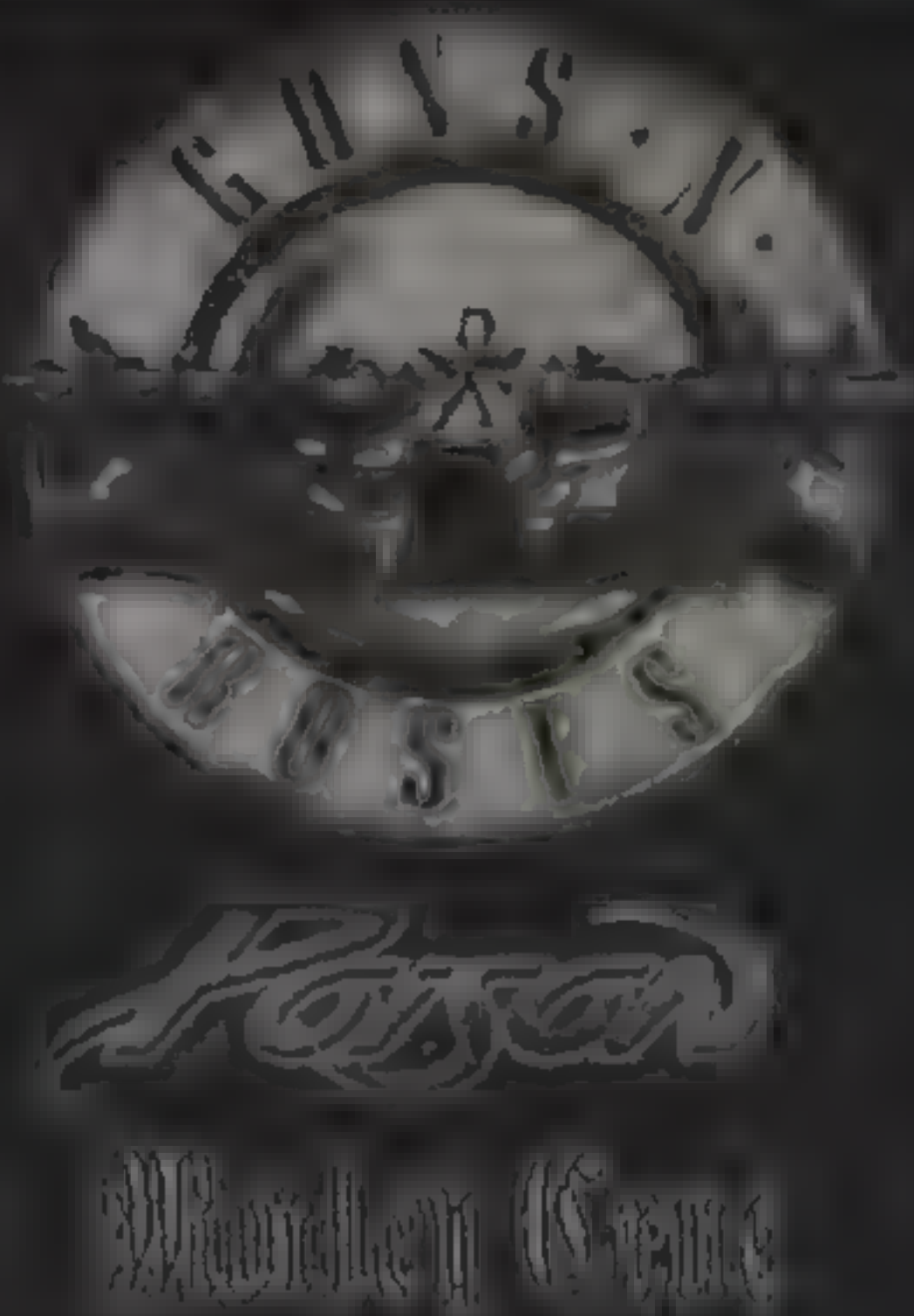
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MUSIC WEEKLY

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ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 19: Scissorkicks, Spilt Milk. TIX @ Foosh, Listen, Blackbyrd Myoozik, New City. SAT 20: The Dudes (CD release party), Parkade, Pangina. MON 22: The Getaway, Kid Apprehensive, My Empty Sky. WED 24: The Fireballs of Freedom, Lost Goat. FRI 26: Another One Night Standed. SAT 27: Hi-Phonics.

REV 10030-102 St., 423-7820. FRI 19: The Gadgets, Whitey Houston, Tim Balash and the Chrome Magpies. Adv. tickets for all shows available @ Blackbyrd myoozik, Listen. FRI 26: BC/DC (AC/DC tribute band), DJ Izzy Hyette. '70s rock and glam attire required. MON 29: Bonobo, Antipod Consortium, Buck 65. TUE 30: Moneen, Sixty Stories, Pillar, The Last Deal.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 19-SAT 20: Fingal's Few. FRI 26-SAT 27: Accoustaholics.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 20 (3-6pm): Andrea Revel (from Calgary). SAT 27 (3-6pm): Jack Harlan.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 18-SAT 20: The Twisters. SUN 21: The Blues on Whyte House Party All-Stars. MON 22-SAT 27: YVR3 featuring Johnny V. SUN 28: The Blues on Whyte House Party All-Stars. MON 29-SAT 4: Donald Ray Johnson.

CAPITOL HILL PUB Blues at the Hill, 14203 Stony Plain Rd., 454-3063. FRI 19-SAT 20: Soul Food to Go w/ Elsie Osborne.

KIT CLAYTON'S RESTAURANT AND PUB 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman with John Peterson and Humberto.

KONRAD'S SUGARBOWL ON 124TH 10724 124th St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests.

THE DRUID 11606 Jasper Ave., 454-9928. THU 18 (8pm): The Wowzers. No cover. WED 24: Rahchelle van Stanten. No cover.

DUSTERS 6402-118 Ave., 474-5554. FRI 26-SAT 27 (9:30pm-1:30am): Mr. Lucky (blues, boogie, R&B).

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 18 (8-11pm): Open stage. FRI

19 (8pm): Andy Northrup Trio. SAT 20: Greg Panich. THU 25 (8-11pm): Open stage. FRI 26 (8pm): Jim and Penny Malmberg. SAT 27 (8pm): Pierian Spring.

FATBOYZ LOUNGE 6104-104 St., 437-3633. FRI 19 (9pm-1am): The Nightshift. No cover.

FORTY-FOUR MAGNUM CLUB 8318-144 Ave., 475-8702. FRI 26-SAT 27: Loose Cannan (blues/roots).

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome. THU 18 (8:30-12:30)-FRI 19 (9:30pm-1:30am): Hoffman-Brown Band.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music. FRI 19-Sat 20: America Rosa.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. •Every SUN (9:30pm): Open stage hosted by Joe Bird. •Every MON: Industry night with music by The Suchy Sisters. MON 22: Pub Soda.

O'MAILLE'S PUB 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. •Every TUE (8-11pm): Open stage.

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. •Every SUN: Sunday night jam with host Mike McDonald.

SCURRY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.

SECOND CUP 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Special guests and a jam. All ages event, kids welcome. No cover. •Every WED (7-9pm): Get Heard: Singer/songwriter circle hosted by Ben Sures. No cover. (Until June 12). THU 18 (10pm): Carson Cole (CD release party). \$3 cover. FRI 19 (10pm): Alex Murdoch and the Polyphonics (CD release party), Greyhound Tragedy. \$6 cover. SAT 20 (10pm): John Ford Band (rock, from Vancouver). \$6 cover. SUN 21 (10pm): Sunday Night Live: Earth Beat, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 22-WED 24 (9:30pm): Magic Red and the Voodoo Tribe. No cover. THU 25

(7pm door, 10pm show): Fred Eaglesmith and the Flying Squirrels. TIX \$10 adv., \$12 door/day of. Adv. tix @ the Sidetrack. FRI 26-SAT 27 (10pm): Lester Quitau Very Electric Trio. TIX \$8 adv., \$10 @ door/day of. Adv. tix @ the Sidetrack. SUN 28 (10pm): Sunday Night Live: My Huge As, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 29-WED 1 (9:30pm): Cool Blue Method. No cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Ave., 433-8369. •Every FRI (10pm): Songwriter night. •Every 2nd SUN (2-5pm): PROxyBOY (live chill-out electronic). •Every SUN (8:30pm): Brett Miles presents "Rise." Inspirational instrumentals (pa the hat). FRI 19 (9pm): Paul Bellows and the Dead Canadas. \$5 cover. SUN 21 (2-5pm): PROxyBOY. FRI 26 (9pm door): Prince Pounce.

TIM'S GRILL 7106-109th St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.

UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave., 436-1554. FRI 26 (7pm musician sign-up; 7:30pm door). Open stage. \$3 cover, members free.

CLASSICAL

THE ALBERTA BAROQUE ENSEMBLE Robertson-Wesley United Church, 10209-123 St., 467-6531, 420-1757. SUN 28 (3pm): Brilliant Baroque: The Alberta Baroque Ensemble. TIX \$22 adult, \$17 student/senior, \$5 child under 12 @ the Gramophone, TIX on the Square, @ door.

ALL SAINTS ANGLICAN CATHEDRAL 10035-103 St., 420-1757. SUN 28 (3pm). Passiontide: VoiceScapes. TIX \$15 adult, \$10 student/senior @ TIX on the Square.

EDMONTON CHAMBER MUSIC SOCIETY Convocation Hall, U of A Campus. WED 24 (8pm): Juilliard Quartet.

EDMONTON OPERA Jubilee Auditorium, 11455-87 Ave. THU 18: *The Merry Widow*. Franz Lehár. Sung in German with English dialogue, English supertitles.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. FRI 19 (8pm)-SAT 20 (8pm): The Pops: Craig Schulman on Broadway. Craig Schulman (vocals), David Hoyt (conductor). TIX Dress circle: \$62 adult, \$59 senior, \$56 student. Orchestra: \$52 adult, \$49 senior, \$47 student; Terrace: \$52 adult, \$49 senior, \$47 student; Upper circle: \$45 adult, \$43 senior, \$40 student; Gallery A,B,C: \$35 adult, \$33 senior, \$32 student; Gallery D,E,F: \$25 adult, \$24 senior, \$22 student. THU 25 (8pm): Lighter Classics: Grzegorz Nowak (conductor).

SEE NEXT PAGE

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EVERYDAY

MUSIC WEEKLY

Continued from previous page

ST. GEORGE'S ANGLICAN CHURCH 11733-87 Ave., 944-4209. SAT 20 (8pm): Viva Viola: VIVACE (Very Interesting Variety of Chamber Ensemble), w/ Lisa Moody. TIX \$10, \$7 student/senior adv. @ the Gramophone or @ door.

WINSPEAR CENTRE 4 Sir Winston Churchill Square, 99 St., 102A Ave., 428-1414, 420-1757. SUN 21 (2pm): Traditions: Big Rock Pipe Band. TIX \$20 @ TIX on the Square. •428-1414. TUE 23 (8pm): Pro Coro Canada present the Elmer Iseler Singers of Toronto, Lydia Adams (conductor). TIX \$22-\$28 @ Winspear Box Office

CLUBS

BARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 19-SAT 20: Me and Julio.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 18-SAT 20: Lisa Hewitt.

DEVLIN'S MARTINI BAR 10507 82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

FILTHY McNASTY'S PUBLIC HOUSE 10511-82 Ave., 432-5224. •Every FRI-SAT: DJ Serial K (rock, alt, punk, dance, retro). •Every MON: Metal Monday hosted by the Bear's Yukon Jack. •Every WED: Wicked Wednesday Retro Dance w/ DJ J.J. •Every SUN (10pm): Open stage hosted by Mike Caton. THU 18 (9pm): Think Not Think (alt.). THU 25: Keith's Pale Ale presents: Pub Soda (pop, rock).

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: DJ Steve.

GAS PUMP 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ

GREENHOUSE NIGHTCLUB Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 19-SAT 20: Exit 303. FRI 26-SAT 27: Monkey's Uncle.

THE INTERO DANCE AND RETRO NIGHTCLUB 9920-62 Ave., 408-2877. Top 40 dance and retro music.

THE JOINT NIGHTLIFE WEM, 486-3013. •Every SAT: Power 92 live on location.

NASHVILLE'S ELECTRIC ROADHOUSE WEM, 489-1330. Top 40 country and dance music.

RIDERS ROADHOUSE 11733-78 St., 479-7400. FRI 19-SAT 20: Headpins.

CONCERTS

ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Hall 9240-93 St. •420-1757. SAT, Apr. 20 (7pm door): Andrea House (CD prequel concert), Maria Dunn, Bob Jahrig, Andy Northrup Trio, Anne Somerville and Sheri Somerville, Pierian Spring. Post concert party: The Almost Leather Band. Proceeds to Andrea House's recording project. TIX \$12 adv., \$15 @ door. Adv. tickets @ Alfie Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square. •420-1757. SAT, Apr. 27 (7pm door, 8pm music): Rob Heath, Daisy Blue Gruff, Wendy McNeill, Rachelle van Zanten. TIX \$12 adv., \$15 @ door. Adv. tickets @ Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square.

ARDEN THEATRE St. Albert. •FRI, May 31-SAT, June 1: Fred Penner.

BOREAL ELECTROACOUSTIC MUSIC SOCIETY Latitude 53 Gallery, 10137-104 St., 488-9838. •SAT, Apr. 20 (8pm door, 8:30pm show): Hozikopf, Shawn Pinchbeck, Wayne DeFehr with PROxyBOY. TIX \$5 BEAMS member, \$7 non-member.

DINWOODIE'S U of A Campus. •THU, Apr. 18 (8pm): The Almost Leather Band (CD prequel concert), Maria Dunn, Bob Jahrig, Andy Northrup Trio, Anne Somerville and Sheri Somerville, Pierian Spring. Post concert party: The Almost Leather Band. Proceeds to Andrea House's recording project. TIX \$12 adv., \$15 @ door. Adv. tickets @ Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. •SUN, Apr. 21 (2pm): Grand Concert. TIX \$5 adult, \$3 child/senior. •SUN, Apr. 21 (7:30pm): Live From Festival Place: James Keelaghan (CD release celebration), Oliver Schroer. Presented by CKUA. TIX \$18 cabaret, \$16.50 adut, \$15 child/senior @ TicketMaster, Festival Place Box Office.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-6410, 420-1757. •FRI, May 3: Austin Lounge Lizards. TIX @

TIX on the Square.

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-8995. •451-8000. THU, Apr. 18 (7:30pm): Peters Drury Trio (light jazz, swing). TIX \$20 adult, \$15 student/senior.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •FRI, Apr. 26 (6:30pm door; 7:30pm show): Don Williams, Kathleen Edwards (country). TIX \$34.50, \$39.50 @ TicketMaster. •MON, May 27 (8pm): Du Wop - The Concert: Herb Reed and the Platters, The Nylons. TIX \$50-\$55 @ TicketMaster. •FRI, June 14 (6pm door; 7pm show): Wayne Brady (comedian/musician). TIX \$39.50 and \$45.50 @ TicketMaster reserved seating on sale now

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI, May 1: Shikasta. SUN, May 3: Mad Bomber Society.

NORTHLANDS AGRICOM ARENA 451-8000. •TUE, Apr. 23 (6:30pm door; 7:30pm show): Weezer, Pete Dinklage. TIX \$37.50 @ TicketMaster.

PLEASANTVIEW HALL 10860-57 Ave. •FRI, Apr. 19: Preshure Point, Choke.

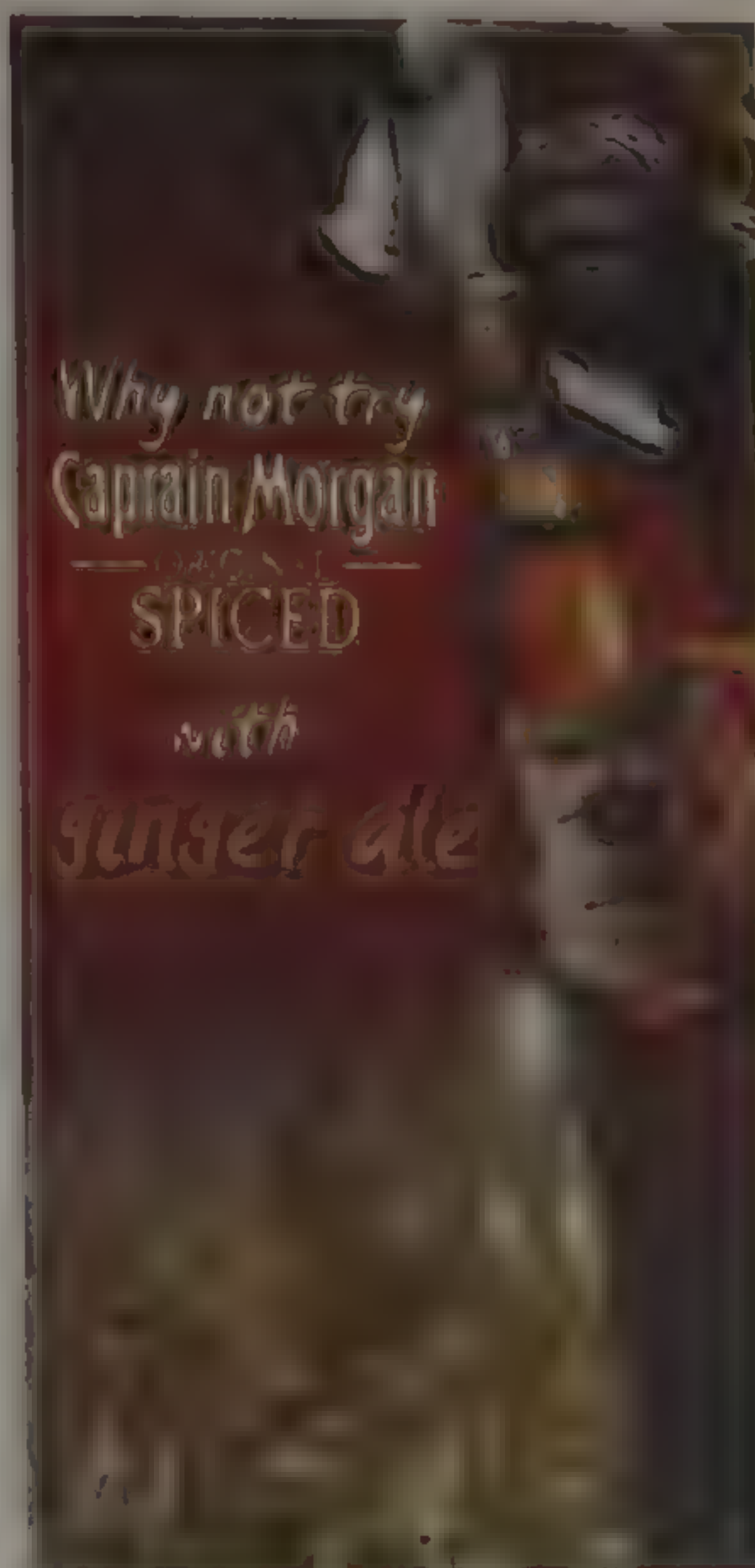
THE POLISH HALL 10960-104 St., 1-888-533-4555, 456-4566, 414-1341. •FRI, May 10: Square One (Caribbean band). TIX \$25 adv. @ Mrs. V's, Irie Foods, \$30 @ door.

POWER PLANT U of A Campus, 492-2048. •SAT, Apr. 20: Battle of the Bands. •SAT, Apr. 27: Old Reliable, Jack Harlan and AA Sound System. Presented by the Students' Union. TIX \$10 adv., \$15 @ door. •SAT, May 25: The Kingpins, General Rudie and Chris Murray.

REV 10030-102 St., 423-7820. •FRI, June 21: Metalwood. •SUN, June 23: Parkside Jones, Bullfrog.

SHAW CONFERENCE CENTRE •Riverview Rm., 420-1757. •SAT, May 4 (7pm): Paint the Town Red: George Hayden and his Swing Band. Fundraiser for the Arts Habitat Association of Edmonton (Arthab). TIX \$50 @ TIX on the Square. •451-8000. SUN, May 5 (6:30pm door; 7:30pm show): Sum 41, Goldfinger, Autopilot Off. TIX \$25 @ TicketMaster.

SKYREACH CENTRE •WED, May 8: Brooks and Dunn's The Neon Circus and Wild West Show: Chris Cagle, Dwight Yoakam, Gary Allan, Trick Pony.



STANLEY A. MILNER LIBRARY Musical series to promote tolerance and human rights. Presented by Amnesty International Edmonton. •TUE, Apr. 23 (11:30am-1:30pm): Refugees and human rights: Michael Tilleard (speaker), Ron Taylor (folk), Mary Rankin (singer/songwriter). •TUE, Apr. 30 (11:30am-1:30pm): The history of Amnesty International: Cathy Garvey, Saren Azer, Rene Salazar (speakers), Marv Manchuru (folk), Ken Brown (actor, writer, folk singer). •TUE, May 7 (11:30am-1:30pm): What is a Prisoner of War? Dr. Leslie Green (speaker), Terry "Pops" Thrasher (folk), Patsy Amico (singer/song-

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APR 19-20 TIM BECKER

APR 22-27 MARK MAGARIGLE

WHYTE AVENUE

APR 19-20 MARK MAGARIGLE

APR 24-27 DUFF RODKON

DOWNTOWN

APR 19-20 SAT AUGUST

APR 22-27 TIM BECKER

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MUSIC WEEKLY

Continued from previous page

writer), Janice Wiest and Brian Gregg.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. •TUE, Apr. 23 (8pm): Pro Coro Canada present the Elmer Iseler Singers of Toronto, Lydia Adams (conductor). TIX \$22-\$28 @ Winspear Box Office. •SUN, Apr. 28 (7:30pm): The World at Winspear: Anoushka Shankar. •TUE, May 7-WED, May 8: Susan Aglukark. •THU, May 9: Ricardo Lemvo and Makina Loca, Oliver Mtukdzil and Black Spirits. •FRI, May 24: Buckwheat Zydeco, The Kingpins.

CONCERTS-CALGARY

PENGROWTH SADDLEDOME •WED, May 8: Usher.

S.A.I.T. •FRI, Apr. 19: Big Sugar

CONCERTS-JASPER

PETE'S CLUB 614 Patricia St., Jasper, (780) 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal. •THU, May 23: Kingpins, General Rudie, Chris Murray

CONCERTS-VANCOUVER

THE CAMBIE Victoria. •THU, May 23-FRI, May 24: D.O.A

COBALT •May 11: The Gruesomes

COMMODORE BALLROOM •SUN, May

5: KRS-One. MON, May 13: Motorhead

LUCKY BAR Victoria. •FRI, May 10: The Gruesomes.

NEW MUSIC WEST •FRI, May 10: Cranes.

STEAMERS Victoria. •SAT, June 29: The Hermit.

COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED (8:30pm): Jam. •Every FRI (7:30-9pm): Free dance lessons. FRI 19-SAT 20: Headpins (classic rock). TIX \$8. TUE 23: Udder Maddness, Bev Munro. WED 24: Long jam: Udder Maddness. THU 25-SAT 27: Udder Maddness. TUE 30: Rodeo Wind.

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •First THU ea. month (7:30-11:30pm): Open jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 18 (9pm): The [Sic] Trio. FRI 19 (9pm): Brett Miles. SAT 20 (9pm): The Natalie Clark Trio.

RITCHIE UNITED CHURCH 9624-74 Ave. •Every SUN (3:30-5pm): Jazz and reflections. Until May 5. SUN 21 (3:30-5pm): Jazz and Reflections: Bob Cairns Trio. Collection @ door. SUN 28 (3:30-5pm):

Jazz and Reflections: John McPherson Dixieland Sextet. Collection @ door.

SORRENTINO'S 10612-82 Ave., 434-7607. •Every THU (8pm): Jazz night. THU 11 (8pm): Kent Sangster Trio.

STRATHCONA LEGION 10416-81 Ave., 497-4303. FRI 26 (6pm door, 7pm dinner): Swing into Spring (GMCC Outreach big band). TIX \$25.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 19 (8pm door, 9pm show): Terrain (CD release celebration). TIX \$6 member, \$10 guest. SAT 20 (8pm door, 9pm show): The Bruce Nielsen Band. TIX \$7 member, \$11 guest. FRI 26: Knut Haugsoen Jazz Quartet.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 19: Craig Brennan. FRI 26: Lina Allemano and Stuart Crosley.

PIANO BARS

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 25-FRI 26: Sam August. SAT 27 (9pm-2pm): Celtic Night. Corinna McGarrigle, David Merriman, Ryan Spracklin.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 18-SAT 20: Sam August. TUE 23-SAT 27: Tim Becker.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 18-SAT 20: Tim Becker. MON 22-SAT 27: Mark Magarrigle.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 18-SAT 20: Mark Magarrigle. WED 24: Duff Robison. THU 25 (9pm-2am): Celtic Night. Corinna McGarrigle, David Merriman, Ryan Spracklin. FRI 26-SAT 27: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 40.

EDMONTON SCOTTISH SOCIETY HALL 3105-101 St. FRI 26 (8-midnight): Memory Lane Dance: '40s-'90s music w/ DJ Mike Taylor. TIX \$5.

THE FOX AND HOUNDS 10125-109 St., 423-2913. FRI 19-SAT 20: Music event in support of the CD Project Infinity: Greyhound Tragedy, The Stars Wept, Chunk, Phork, Truth, Drool, Curbstomp, Leto.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 19-SAT 20: Think Not Think (blues, rock). FRI 26-SAT 27: The Sleep (rock).

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 18: Disgrace of Retroman. FRI 19-SAT 20: Silly Wrabbit. THU 25: Mindport. FRI 26-SAT 27: Ten Inch Men.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 19-SAT 20: Pogamahone.

NU WAVE PUB 18228-89 Ave., 452-8442. SAT 20 (9pm-1am): The Shufflehounds.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the

bands. THU 18: Wowzers vs. Stone Koan. FRI 19-SAT 20: Matthew's Grin. THU 25: Radio Flyer vs. Pitstop. FRI 26-SAT 27: Rivercity Groove.

RED'S WEM, 487-2066. FRI 19 (7pm door, 10pm show): Triple shot tribute show (Tributes to Guns 'n' Roses, Motley Crue, Poison). TIX \$4 adv. •444-1366. MON 22 (6pm door, 7pm show): Guitar Extravaganza: Nokie Edwards, Will Ray, Buster B. Jones, Albert Lee. TIX \$21.50 adv., \$24.50 day of @ Mr. Entertainment WEM and Londonderry Mall, Red's, TicketMaster. All ages event. FRI 26 (7pm door, 10pm show): Eat Em' Smile (Van Halen Tribute band). TIX \$4 adv. SAT 27 (7pm door, 10pm show): Hells Bells (AC/CD tribute band). TIX \$4 adv.

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St. 441-3036. THU 18-FRI 19: Deborah Lauren TUE 23-FRI 26: Dwayne Allen.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 18-SAT 20: Rotting Fruit. \$5 cover Sat. •448-4827. SAT 20 (3-5pm): Amos Garrett guitar clinic. Presented by Avenue Guitars •448-4827. TUE 23 (5:30-7:30pm): Albert Lee guitar clinic. Presented by Avenue Guitars. TUE 23: Urban Unplugged. \$5 cover. WED 24: Haven w/ Cranston Foundation. THU 25-SAT 27: Mustard Smile. \$5 cover Sat. TUE 30: Urban Unplugged. \$5 cover.

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CLASSICAL NOTES



inside the concert halls

BY ALLISON KYDD

Widow addressing

After seeing Edmonton Opera's ravishing production of *The Merry Widow* on its opening night (April 13), I might be wise to avoid comment, since I'll be hard pressed to avoid gushing. The worst possible criticism of the Franz Lehár classic is that it lacks the serious literary and artistic appeal demonstrated by *Of Mice and Men*, staged less than six weeks ago. But who says opera has to be serious? That would be like saying wrestling must be authentic.

For those who have one last chance to see *Widow* this time around the final performance is Thursday, April 18. It's well worth your money and time since every aspect of the opera conspires to make superb entertainment: the costumes, the set, the choreography, the score and, most of all, the singing. Last Saturday night, there was a near sellout crowd, so "brand spanking new" artistic director Brian Deedrick has started his tenure with an obvious hit.

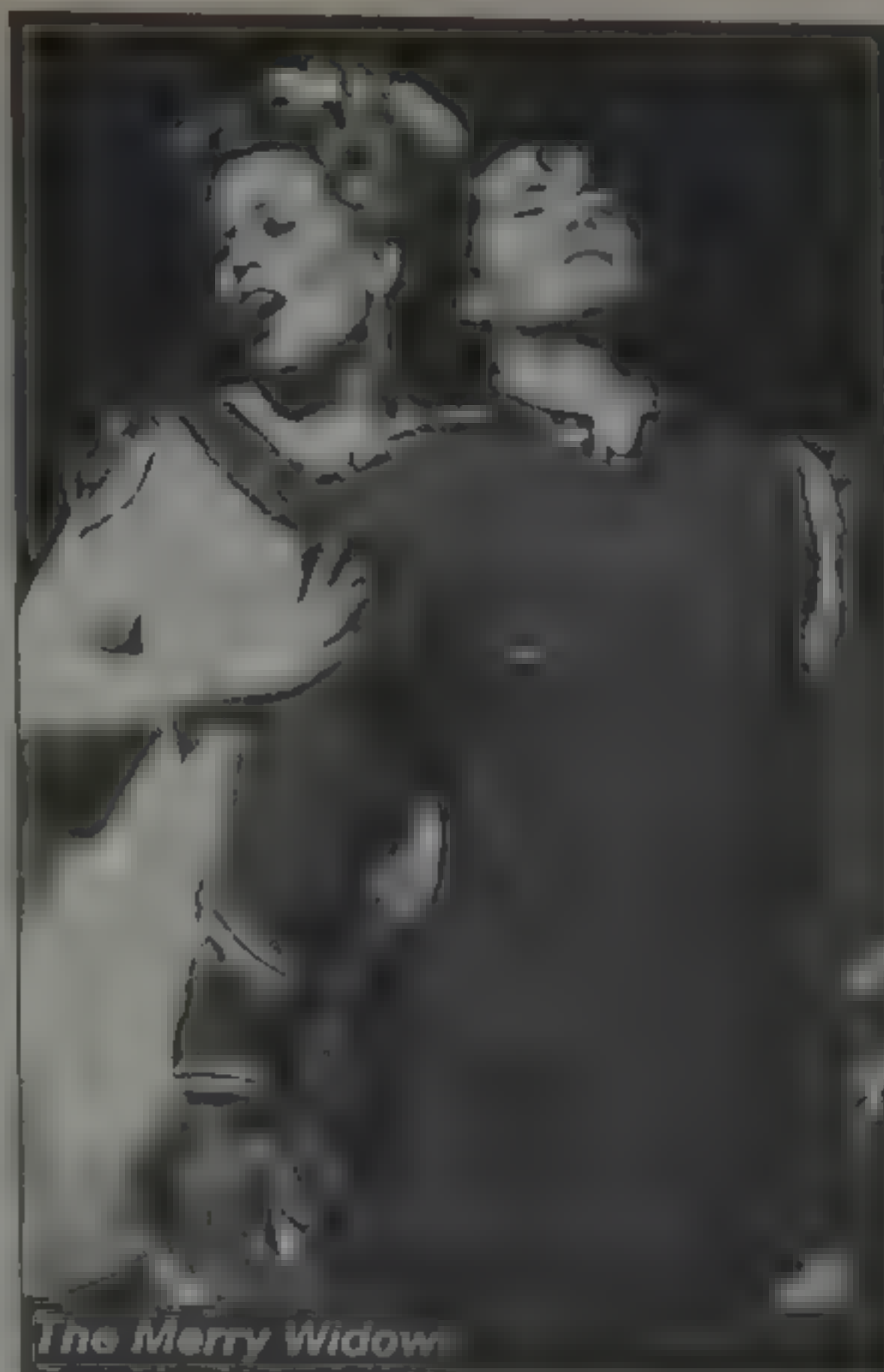
Though everything reflects well on

him, I'll take Deedrick's lead and spread the credit around. It's a charming touch to have the leads from Edmonton Opera's 1986 production of *Widow* (Joanne Kolomyjec as Hanna Glawari and Ted Baerg as Danilo Danilovich) reunited for this occasion, and the two are convincing as old lovers rediscovering the spark. As Deedrick put it, "Love is eternal, which is exactly the message we hope to send to you tonight."

Naturally, the Edmonton Symphony Orchestra is in the pit. There is little overture as such, but the lively beer-garden sound as the curtains lifts sets the tone for much of what follows. On Saturday night, there were a couple of spots in the first act where the orchestra, under the baton of Edmonton Opera's resident conductor Peter Dala, overpowered a singer, but this was corrected later, so no doubt the balance will be superb for the production's last night.



Speaking of the Edmonton Symphony, there's more good news. All postponed ESO concerts have been rescheduled and tickets can be exchanged at the Winspear Centre. The Saturday, February 16 *Symphony for Kids* concert will be on Saturday, May 11 at 2 p.m. Other rescheduled concerts are the March 15 and 16 *Pops Series* and Raylene Rankin, now on June 18 and 19; the March 1 and 2 *Masters Series* concerts move to June 21 and 22. All productions other than the *Symphony for Kids* begin at 8 p.m. If ticket holders are unable to attend a rescheduled concert, they can exchange ticket(s) for alternate dates or other performances. Ticket holders are asked to contact the box office no later than June 8 by calling 428-1414.

When I suggested last week that

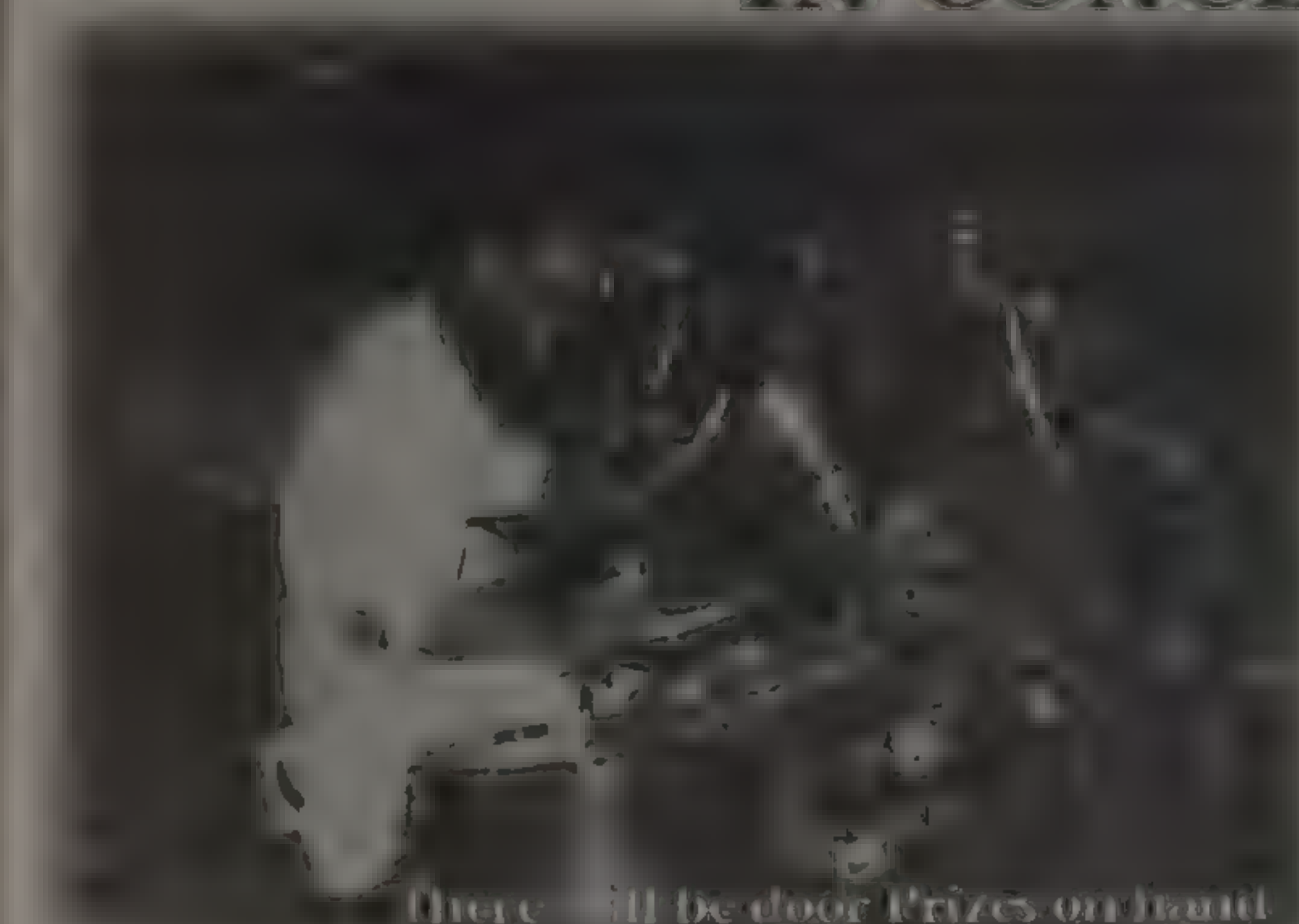


The Merry Widow

classical music patrons could retreat to Martha Masters at Muttart Hall on April 12 if their tastes ran to something quieter, I was wiser than I knew. Masters, giving the last regular concert of the 2001/2002 season for the Edmonton Classical Guitar Society, specializes in diminuendo. The effect was delicate and dream-like, even daring (alliteration not intended), but Master's touch is also very sure, so the line of melody was never completely lost. This was fine and subtle playing and Masters has a personable manner, but by the end of the program I was more than ready for the vivacious flamenco influence which came through in the Allegro Vivo movement of Joaquin Turina's *Sonata, Op. 61*. Master's encore was a Jimmi Hendrix tribute called "Open Up Your Eyes," by Brian Johansen. It had lots of crescendos and diminuendos. ☺


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Date / Time: 8:00pm Thursday May 16th
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\$7.00 Admission 

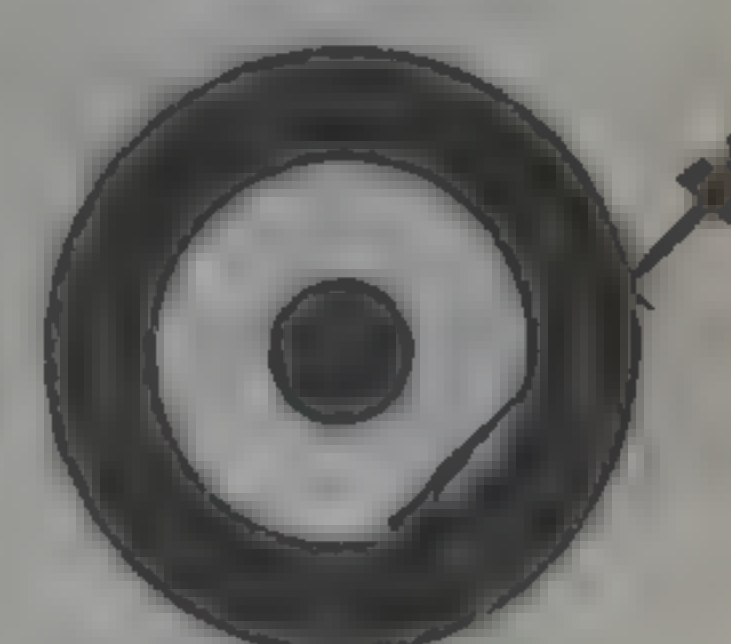
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This CD is true for the whole Colorado wide swath through metal, country, rock, techno and the blues. Carson Cole's musical tastes match his ideology, that of a flashy, gonzo humanist bent on having a good time in whatever form he can grab by the cojones. Where to even begin with this album? It's both filthy and pure, heartfelt and raucous..." 4.5 out of 5 THE CANADIAN PRESS/STANLEY SHAW

'Inspired Madness...Area rock 'n' roll madman Carson Cole opens his latest album with an AC/DC crunch and a voice to match... like George Thorogood's evil twin..." THE CANADIAN PRESS/STANLEY SHAW

www.**CarsonCole.net**



Gadzooks! It's the Gadgets

Infectious Gadgets

Kansas City rockers escape dad's basement with catchy new album

BY PHIL DUPERRON

For the Gadgets, making music is a family affair. The Phillips brothers form the core of the group, with Brandon on guitar and lead vocals, Zach on bass and Adam on drums. Mike Alexander and keyboardist Ehren Starks round out this Kansas City rock unit.

"It works very well," Brandon says about the family arrangement. "If we fight it's just about stupid stuff like where to eat or what's the greatest album of all time. It's just about nothing 'cause we've been stuck in the van together for 12 hours. The band became our identity and part of how we identify with ourselves. It's made us better brothers and made us a better band, at least the rhythm section anyway."

Brandon says the band's new disc, *Today Is My Day*, was even recorded in dad's basement. Apparently the old man was attempting to run a recording studio for a while before going bust. But just before the bank came in to shut things down, the boys went into the studio to record their third album down there. Only this time things were in a state of pandemonium.

"We kind of begged him to hold off the dogs for a while to record this one," says Brandon. "He was selling mikes right out from under me while we were recording. There were all kinds of weird walls being thrown up in front of us." One of the walls they managed to smash right through was recording the album without the benefit of a professional engineer in the studio, forcing Brandon to try his hand at it.

Exile-ent adventure

"Somehow or another we kept the recording lights on at the right times. The whole time we were doing it we were thinking this is just like *Exile on Main Street*, it's so Rolling Stones of us," he says, referring to the infamous Stones record made in a French villa while the band was on the lam from the Eng-

lish tax system. Of course, the Stones had much more than technical assistance.

"There was no one telling when to be drunk and when not to be," laughs Brandon. "We learned some valuable lessons about when to be, though. It's good to be drunk when you're recording, but you have to be sober, not high or anything when you're mixing." The resulting disc is a very honest, unpretentious album that's very rock. Just a second thought. Anyone familiar with the Gadgets might be asking themselves, what's a ska band doing putting out a rock 'n' roll album?

"Well it was like this," Brandon begins. "We were a non-denominational band before being signed to Hellcat Records. It was kind of a great honour being signed to them. We were very, very young—Adam was

just 14. We did a lot of things we thought were expected of us. We were probably the only ska band that never really put on a ska show. Our shows always turned into a kind of rock 'n' roll affair. We kind of got stuck into a rut of making things acceptable to the ska scene. It was really starting to cramp our style and it was making liars out of us. There just came a time when we said 'This is complete bullshit.' I'd be wasting everyone's time if I wasn't trying to move ahead. So far it [the change in musical direction] hasn't been much of a problem. A lot of the people who liked us in the first place weren't really married to the ska scene; a lot of them have stuck with us. Occasionally we'll find a kid who doesn't hear the songs he wants at a show and he goes home and writes nasty shit about us on the Internet."

While American audiences are fascinated with rap metal and depressing, "shoe gazing" indie music, Brandon says Canadian crowds seem receptive to some good honest rock. "I think there's a huge difference between the two. Really Real rock 'n' roll has never suffered the kind of death it has in the States. There's something about Canadian rock 'n' roll that's awesome, that just works. Canadian bands unabashedly rock, they seem to be saying 'fuck it, let's rock.'"

The Gadgets

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Pete Yorn

Continued from page 26

"I try and bring that same feel to my music and at the same time keep it youthful and upbeat."

The raw and the hooked

Yorn's songs can come from dark places—from tales of lost love that drive a man to smoke to hopeful songs looking for that glimpse of light at the end of a tunnel of despair.

He makes raw, emotional connections with his work, and while he admits that his work is entirely personal, it's not 100 per cent autobiographical. "It's a little bit of both [truth and fiction]," he says, "but it's all being filtered through me. And because of that, the lines get blurred. I think that's what helps make it real—it's all a part of me. Most of the experiences I write about, if they haven't happened to me, they've happened to people I know."

Those personal filters carried over to the studio. Despite being the prod-

uct of a major label, Yorn says that, in the end, the only A&R guy he had to impress was himself. "I think of pleasing myself and no one else," he says. "I want to make music that feels good to me. I want these songs to come from a place that's genuine. And the people who like it run the gamut. I've seen so many different people at my show. Straight people. Gay people. Indie rockers. Frat guys. And it's all cool." ☐

Pete Yorn

With Weezer • Northlands Agricola •

Tue, Apr 23



Carson Cole: My band is a real band. (Photo: J. J. Jones)

I'm a Cole man

Carson Cole will do anything for a music writer

By WAYNE ARTHURSON

There's a message on my voice mail. "It's Carson Cole. I'd like to talk about my new CD so give me a call, man. If you need a copy of the disc, I can get you that, or a photo, or anything you want, man—beer, young girls, you name it, I can get it for ya. Give me a call back."

With an offer like that, you can't resist returning Cole's call. Say what you want about Carson Cole—you don't have to like his music and industry types bemoan how he runs his career—but there's one thing you can't deny: the dude has personality with a capital P-E-R-S-O-N. He's one part Ted Nugent, a chunk of Flea, a little bit of Elton John, a heck of a lot of David Lee

Roth (when he was cool, but then again was he ever?), a smidgen of Johnny Cash and to top it off a hearty serving of all-round Canadian boy from the prairies.

Coronation beat

"I'm having a blast and I've been having a blast on the road for the past 16 years and haven't regretted a note I've played—although there are a couple of shows in Yellowknife I could have done without," says Cole, who makes his home in the small town of Coronation, Alberta. And yeah, he does consider himself a rock star. "I'm not famous or nothing but I am making a living playing the guitar," he says. "And when you're able to do something you love and you're able to put food on the table, put your kids through college, what more do you want? I don't have a weekend, there's never been a weekend—the whole thing is a weekend for me. I basically get paid to drink and party. A friend of mine once told me that I was living the American dream but I told him 'No, I'm living the Canadian dream.' And what's, the Canadian dream you

ask? Well you don't have much money but you get free beer. And that's what I'm living."

Cole also has the look of a rock star, with the Jesus Christ poses, the funky coloured glasses and what he likes to call "my shiny clothes." He explains, "A lot of them I make with mom and I have a small seamstress in Coronation who does a lot for me. And she has fun doing it. And then I look in every pawnshop, every Sally Ann and every specialty store where I play looking for things to wear. I've always liked different clothes and this gives me an excuse to go all the way for it. I think I'm a lesbian actually. That's what my problem is, I'm actually a woman because I like shopping for clothes, but I like girls. I don't belong in redneck Alberta, I'll tell you that."

Carson Cole and his band—John Turnbull on bass and Boris T Blackwood on drums—managed to record their latest album, *Sticky*, despite an incessant schedule of gigs. Admittedly, *Sticky* is a strange disc, jumping all over the place with a weird mix of sounds, from classic rock to hip hop, from jungle to modern rock and country-style ballads. Needless to say, this isn't your father's rock album.

"It could be the death of me or it could be the start of something really good—I don't know and I haven't figured it out yet," Cole says. "In the business, you're cutting your throat if you do variety, and I know that, but it's just that I can't stop. I really like variety and I get really bored if they want me to play the same song all night long. I don't want to. I want to stretch myself as an artist and just out and out for the fun of it. The other thing, if you look at the way music is these days, it's all over the place. And if you want to connect with these 16-year-olds and these 40-year-olds, you're going to do a lot of swinging to relate. And I guess you're risking losing everybody, but so far I will tell you that it works. I've been able to get people to be more tolerant of each other and on all levels that's sort of my underlying goal." ☐

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VUEWEEKLY

GOT THE BLUES



Don't
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By CAM HAYDEN

If he's Junior Watson, I'd like to see Senior

If you're a guitar fan, April has got to be blissing you out. A 10-day run by Southern California's Junior Watson at Blues on Whyte had local and visiting guitarists dropping by to catch one of the most innovative and talented players to emerge on the scene in a long, long time. Watson's blend of blues, swing, roots rock and the occasional nursery rhyme or television theme song is captivating to say the least. The man seems to approach his instrument from a different planet than most players.

Vancouver's Pete Turland and Paul Pigat had been on the same stage the week before and hung around for a few extra days to try and get their fill of licks. Turland summed it up by saying "The man is phenomenal. I can't get enough and Paul (Pigat) has been hanging out with him non stop, trying to soak up some of whatever it is he's got."

He's got plenty. Now 52, Watson has packed a hell of a lot of experience into his years. Ten years with Canned Heat, 10 with Rod Piazza and playing with a veritable who's who of California-based blues musicians over the past 30 years has given him the chops. What struck a chord with many, however, was his incredible ability to string together phrases, themes and musical ideas leaving merely "good" or "competent" players in his dust.

Watson is committed to touring under his own name for the foreseeable future with festival gigs booked across North America this summer, and he'll be recording soon as well. "I plan to get into the Hoton Brothers studio in Austin in the first week of May to put together an album," he told me. "They get an incredible sound there that I've heard on a couple of records and I can't wait to work with them." After contributing to more than 45 albums, Watson knows what he's talking about.

Guitar wars

The onslaught of great guitars continues next Monday at Red's when the fourth annual Guitar Extravaganza hits the stage. The lineup boasts Albert Lee, one of the best pickers on the planet. Taking a break from touring Europe with Bill Wyman's all-star blues band, Lee will bring more than 40 years of playing experience to the stage. He started out in the late '50s in London and had an insatiable appetite for American blues, country and early rock and roll. After playing the English scene throughout the '60s, he made his way

to Los Angeles in the early '70s.

Steady studio work led to an opportunity to work with Don Everly. From there he got the call to tour with Joe Cocker, and in the mid '70s he landed the guitar chair in Emmylou Harris' Hot Band. A trip back to London around that time to work with Marc Benno saw him meet Eric Clapton and he ended up working with Clapton for five years. You can hear him on several live recordings. Lee was last in Western Canada as a front-line soloist in the Everly Brothers' touring band. On top of all that he has put out a string of impressive solo discs, including two knockouts on the MCA Master Series label, *Speechless* and *Gagged But Not Bound*.

Guitar devotees will also be glad to hear that Will Ray will be representing the Hellecasters at the Guitar Extravaganza. Ray and Hellecasters bandmates Jerry Donahue and John Jorgenson lit up the first incarnation of the event, and you can look for Ray to play tracks from his acclaimed new release *Mojo Blues*. Those who remember the classic sound of the Ventures will be pleased to have the opportunity to hear Nokie Edwards, who made his mark in that group and has been doing a fair bit of recording of late. Rounding things out will be acoustic whiz Buster B. Jones, who has become a fixture at these yearly shindigs.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Blues Festival

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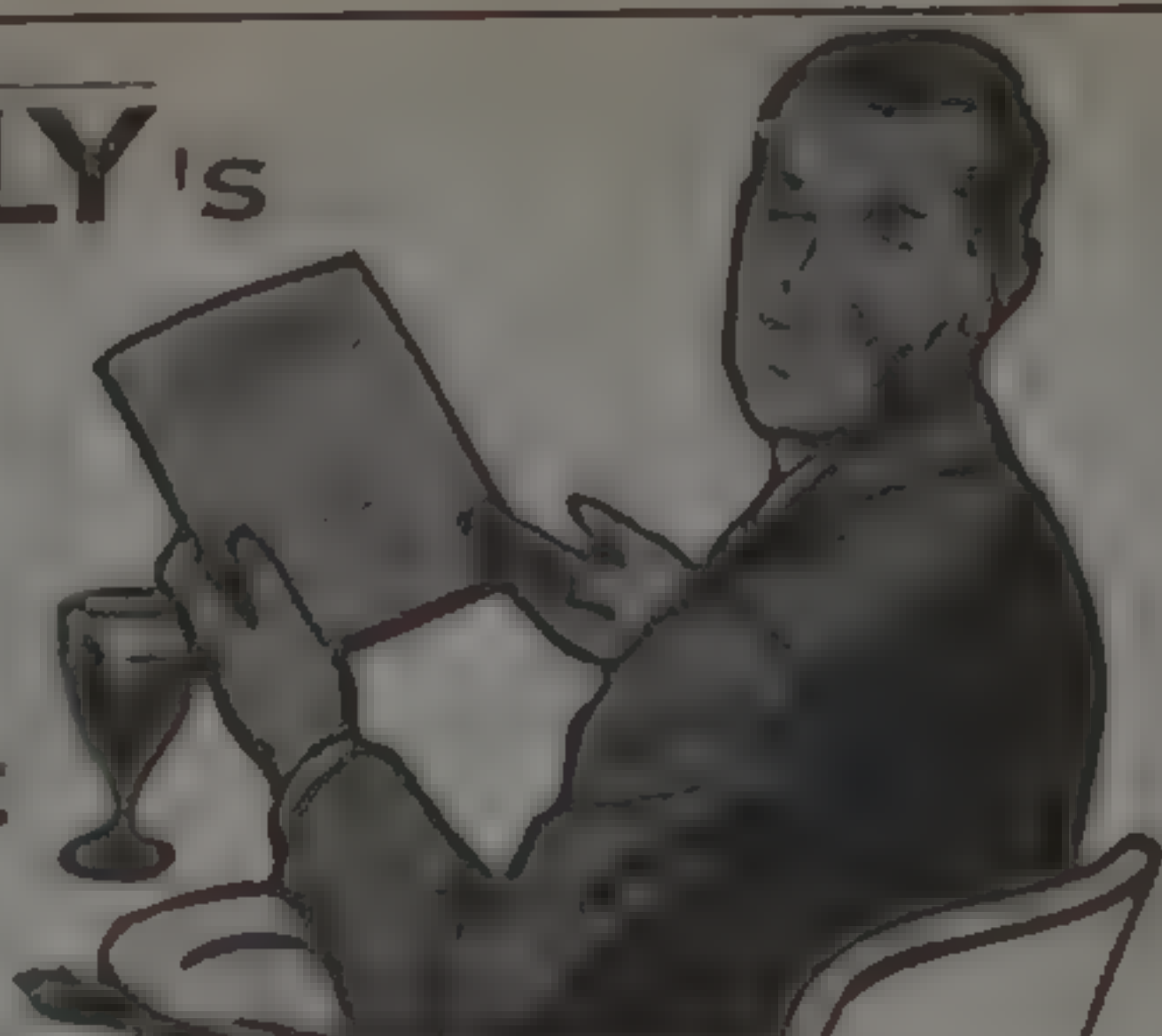
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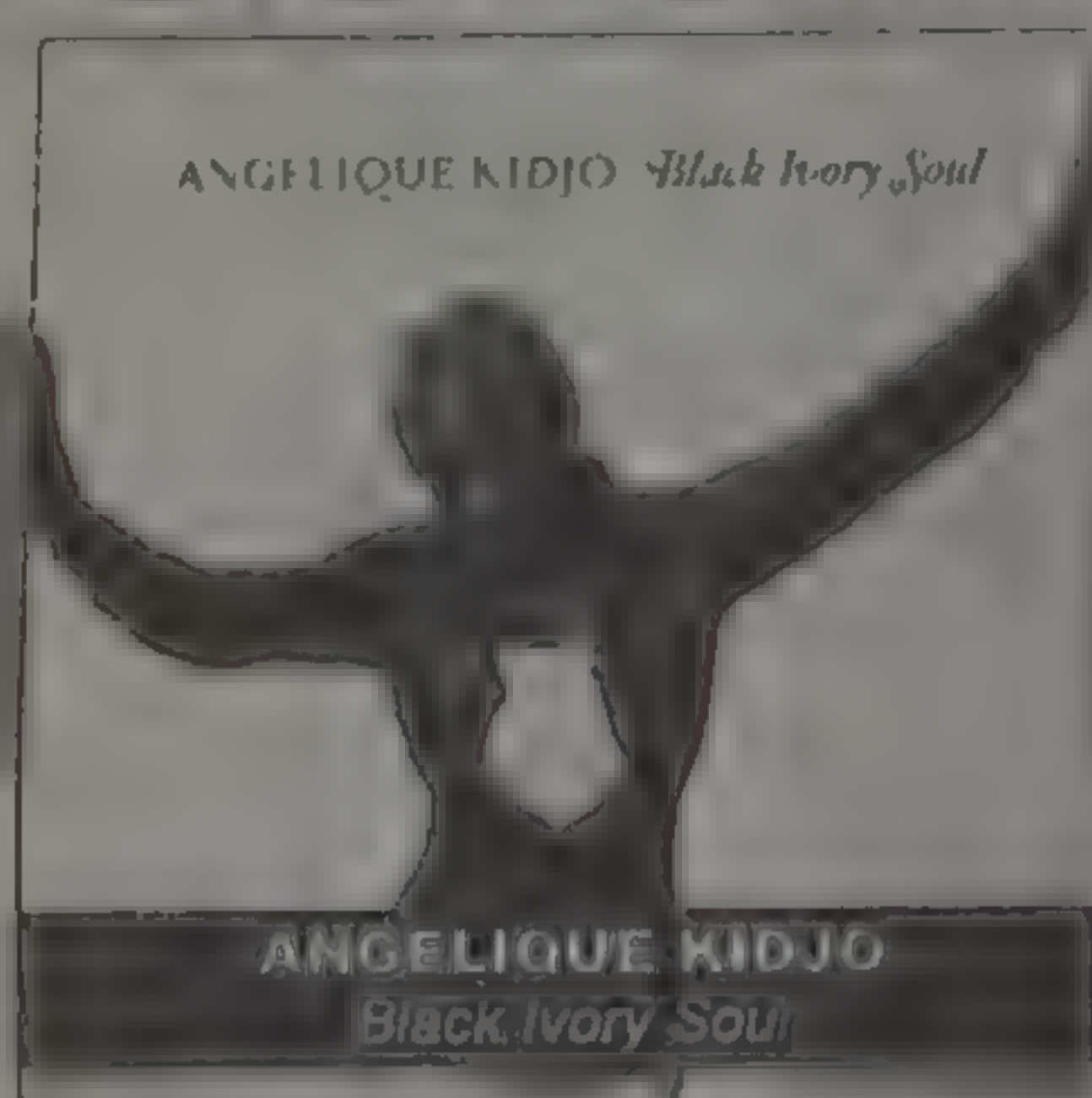
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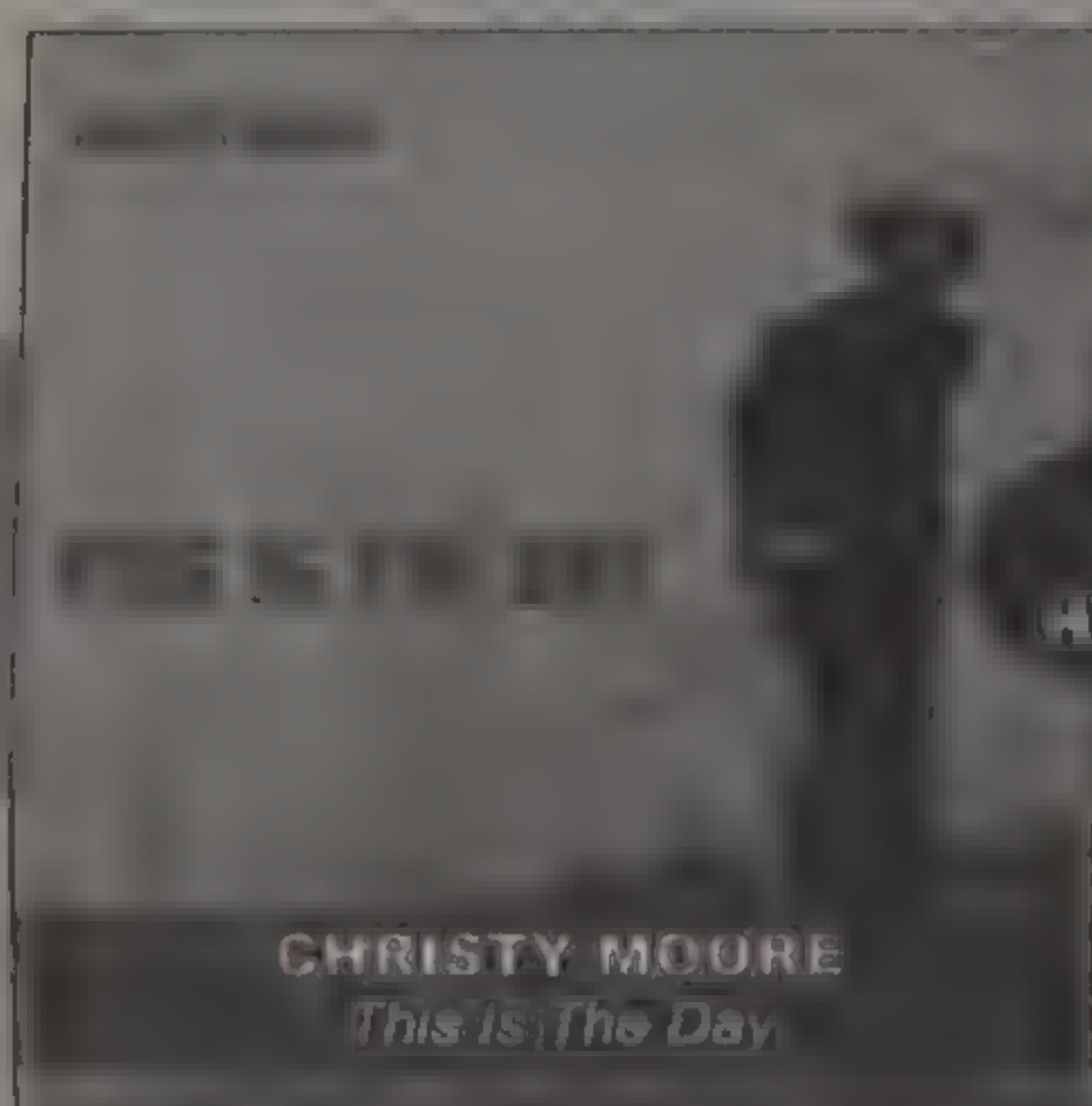
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BY DAVID STONE

Welcome to the UK Jungle

It's considered pretty big news in these parts when a local rock band is courted by a label. You don't really hear about DJs and electronic musicians going through the same process, but it happens. Right here in Edmonton.

Local drum 'n' bass producer **Rolodex** is enjoying the attention of the British jungle community, thanks to the strong buzz surrounding his forthcoming release on Dread Recordings, the label that UK drum 'n' bass pioneer Ray Keith built. *The Dragon* EP is slated for a summer release, and it might be the thing to help solidify Edmonton's growing reputation in Canada as a junglist's paradise.

"I met Ray when he came to play Nexus last year and I gave him a copy of my CD," says Rolodex. "We listened to it in the car when I drove him to the airport and he said he wanted to hear an EP from me right away."

Rolodex continued to send Keith tracks, but without a strong response. Then Rolodex sent "The Dragon" and the phone rang. "He said that if I could deliver three more tracks like that one, he'd put the EP out on Dread," Rolodex recalls happily.

The EP is the culmination of efforts that started back in 1995, when Rolodex first began toying with the idea of making music. "It was always something that I wanted to do. I wasn't really into music as a kid, not like I took piano lessons or anything. But when I got into electronic music, I realized that I wanted to produce my own stuff."

One of his larger ambitions is to unite the drum 'n' bass community in western Canada, a feat he's trying to accomplish with his website FFRW.net. It began as a magazine that Rolodex founded with friend DJ Silo. They managed to put out a few issues before Silo decided to return to Toronto and try his luck there in the publishing game, starting another magazine, *FFRW*, with a definite T.O. slant. Rolodex figured the way to reach more people was through the

Internet and reestablished the FFRW name as a website.

Now three months old, FFRW.net boasts news updates, interviews, club listings and message boards. He's recruited the help of fellow producers Scott Cartridge and Eric Goldstein to help keep the flow of information rolling on the site, with input from local electronic artist Sneak Thief.

"It was a success when we first got a few hundred hits," Rolodex says about the project. "It's building a community and people are meeting through the message board. So really, it's succeeding in the way we wanted it to."

Rolodex doesn't foresee widening the scope of FFRW.net to include other genres of electronic music, however. "I want to keep it focused on drum 'n' bass because I want to get the drum 'n' bass community together in western Canada. In Calgary, for example, there are four drum 'n' bass nights and no one really knows about the other nights. Things are kinda fragmented down there. There's a lot of potential there."

There's a lot of potential in Edmonton as well, Rolodex says. "Guys like Phatcat and Scott Cartridge are producing incredible material. The scene here is growing at a phenomenal pace. It's getting worthwhile to do stuff on a regular basis now. If Toronto is the second drum 'n' bass capital in the world, then Edmonton is on its way to being the second drum 'n' bass capital in Canada behind Toronto."

Rolodex will be spinning this Saturday at the 4:20 Back To The Old School party, taking place all night at Therapy. The night will coincide with Turbo Saturdays next door in the Rev/Lush, featuring progressive house and trance by Derkin and yours truly. Listen to *Frequency* on CJSR 88.5 FM at 6 p.m. that day as Rolodex and his crew from Subterranean Sound take over the airwaves and give you a preview of what's in store.

Everybody's doing the Local Motive

A few weeks back, you may recall the story of **Local Motive** and how Squires turfed the Monday night bedroom DJ night, leaving organizer DJ Waterboy and other up-and-coming local spinners without a place to play. Well, the night has been rescued thanks to the Back Room Vodka Bar. The Whyte Avenue haven, located on the second floor of the Dominion Hotel building, has volunteered to reestablish the night, so try and stop by on Monday nights and support some bedroom bedlam.

Majestik Nightclub has started an unusual jam night on Tuesday nights. **DJ Karaoke** lets anyone bring down four or five records and spin a quick set on the club's sound system. Show up by 10 p.m. to sign up, bring some friends and lay down the music you think people should hear.

And finally, DJ Spilt Milk is celebrating his birthday in the only fashion he can—playing breaks and drinking lots of beer. And... uh... other stuff. And inviting a crew of friends down to the New City Likwid Lounge to hear British **DJ Scissor-kicks** drop a few broken beats for the people on Friday, April 19. Advance tickets are available at New City, Blackbyrd, Foosh and Listen. ☉



Cat's got her tongue

Miss Kittin isn't hungry for fame—no matter what she sings

By REID POLLOCK

Refreshing isn't a word that's used very often when describing the state of popular music today. Neither is "exciting" or "original." In these dark days of pop star posturing and PR-driven media, there aren't many artists who can honestly claim to be avant-garde or ultramodern. Nor is it common to find an emerging group that really doesn't care about its image, and rarer even a group that doesn't even try to be nice. So here is the tale of Miss Kittin and The Hacker, the anti-pop-stars.

"Miss Kittin is really me, but the problem is people always want to see a certain part of her," says Caroline Herve. "As I always say, who cares

about Kittin eating organic food and practicing yoga—boring, isn't it?"

The part of Herve most people like to see is her alter ego, the sexy eurotrash diva Miss Kittin. Originally from Grenoble, France, now residing in Geneva, Switzerland, Miss Kittin has become something of an underground enigma. She's a songwriter, singer, performer and techno DJ. Her partner in crime and recording is producer Michael Amato, or, as his friends call him, The Hacker. The two found each other while Kittin was working as go-go dancer in a Grenoble club where The Hacker was a dedicated clubber and aspiring producer.

The Hacker is in

"We met 10 years ago, we are from the same city," Amato explains. "One day Miss Kittin had to do a track for a compilation, so she called me and asked me if I was interested in working with her, and that's how it started." The Hacker brought his

sound to their new relationship, a heavy mix of techno and nu-electro with an '80s synthesizer feel (the sound, not the relationship). He stills works out of his home studio in Grenoble, drawing on the influence of artists like Green Velvet, Joy Division and various Detroit techno producers. Even the self-professed retro-hating Miss Kittin says her DJ sets are inspired by the electro rhythms created by her partner.

However, what Miss Kittin is best known for is her voice. Her childlike cadence falls somewhere between a whine and laugh, with her obligatory thick French accent over top. Although she writes her own lyrics, she doesn't really sing them as much as talk through them. The duo's first major success came in 1999 with the raunchy track "Frank Sinatra" that appeared on their *Champagne* EP. The song featured Kittin snottily

rambling in a sleazy, coked-out, after-hours voice about being a

famous star, babbling lines like "Every night with my star friends we eat caviar and drink champagne/ Sniffing in the VIP area/ We talk about Frank Sinatra."

With its lo-fi beat, "Frank Sinatra" was a very interesting piece, but it was the chorus that really made an impact—"To be famous is so nice/ Suck my dick, kiss my ass/ In limousines we have sex/ Every night with my famous friends." The track became an underground classic and started appearing in many DJ record boxes around the world. When "Frank Sinatra" broke, it pushed Miss Kittin into the limelight as a fame-hungry vamp.

Kittin meets Cat

The track also drew the attention of other artists, like Felix Da House Cat, who were more than eager to collaborate with her. "Her record made me crazy," Felix told *The Face* magazine in July 2001. "So we went into a stu-

dio to work on some stuff, just for the fun of it. Two hours later we came out with 'Madame Hollywood' and I said, 'Wait a minute, we have to do an album.' After two more days we had 'Silver Screen (Shower Scene)' and soon we had five songs. No one can sound like that! She talks like a song. You should hear the messages on my machine—'Oh Felix, I went to a streeep show....' It drives me crazy."

That collaboration, called *Kittenz and Thee Glitz*, went on to drive fans and critics crazy. It also earned Felix

Deejay Gigolo Records. The disc features the notorious "Frank Sinatra" single, as well as other elitist tracks like "Life on MTV" and "Stripper," all twisted with The Hacker's new wave, rhythmic sensibilities. Yet whether she's singing along with Felix or The Hacker, the themes never seem to fall very far from the topic of fame and wealth. With songs like "Madame Hollywood," in which she talks of "living on a big hill in Hollywood, you know like 90210," could Miss Kittin the anti-popstar be obsessed



Hello kitty: MISS KITTIN and The Hacker

the coveted best album trophy at *Muzik* Magazine's annual dance music awards in the UK, which is an accomplishment that has Miss Kittin purring. "He deserves it. I am glad to have shared more than the DJ image, which is the most important thing about our cooperation," she says. "As well it was good advertising for me, especially as I kept my independence. I stayed Kittin and not the girl who sings on Felix's music."

Just a Gigolo Records

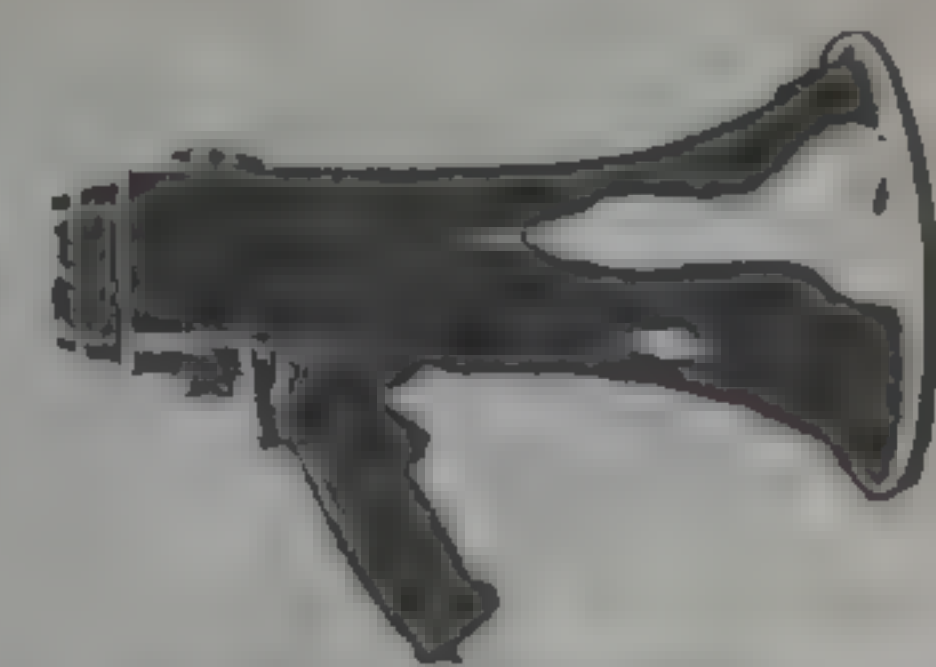
Now curious audiences can enjoy a collaboration between Miss Kittin and The Hacker, with the release of *The First Album* on International

with fame herself?

"My obsession with fame?" she barks. "You mean a track I wrote four years ago maybe. I should say your obsession. You and the whole press keep asking me about fame, pop stardom, etceteras. You would love it so much if I would shout a loud 'Yes, I always wanted to be a pop star and famous, taking champagne baths, 100 kilometre coke lines in Concorde flights,' wouldn't you? Well, I won't. Next question."

Down kitty. ☺

First Album by Miss Kittin and The Hacker is now out on International Deejay Gigolos/Emperor Norton Records



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BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests—APR. 22: Derelict (house) • WED: The Forum, deep/progressive house, intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny S, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • WED-SAT: top 40 dance with Puf The Magic Dj

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invinceable, MC J-Money and Rude Boy • SUN: Ladies Night, with DJ Invinceable, MC J-Money and Rude Boy

CEILI'S IRISH PUB—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT:

Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invinceable and guests—APR 20: DJ Spyce

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish—MAR 30: Stone & Derkin (Edmonton)

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Echo, Slacks and Shortound • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know., with Junior Brown, Amedeo, and Ryan Mason

IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—APR 18: Shureshock and Flopro; APR 25: Tommy Illingas, Caddy Cad (Toronto) • FRI: Lush—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie Lunchpail •

SAT: Turbo, progressive trance and house with alternating guests—APR 20: David Stone and Derkin, Erin Eden; Velvet: Forties 'n' Nines, with Rerun and Sundog • MON APR 29: Exclaim Concert Series presents Bonobo (UK), Antipop Consortium (NY) and Buck 65 (Halifax) • WED MAY 15: Goldclub Series presents Dave Seaman (progressive house, UK), with David Stone

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DJ Karaoke • WED: Volume, drum 'n' bass with DJ Celcius, MC Deadly, Ghetto F/X, J.Me., Dale Force and guests • THU: House night with residents Tripswitch, Sweetz, Kristoff and guests • FRI: Slammin', house and progressive club with Charlie Mayhem, Kristoff and guests—APR 19: Slav, David Lee • SAT: hard house with Crunchie, Jaw-Dee and guests—APR 20: Emotion (Calgary) • WED MAY 15: BLIM (UK)

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • THU: Suburbs—Infinity, house and progressive with the Starving DJs, Pilotpriest (monthly) and guests—APR 25: Grand Opening Party • FRI: Suburbs—Rock, with Simon LeBondage, Bluejay, DJ Damage • SAT: Suburbs—Saturdays Suck, with DJ Blue Jay and Nik Rofeelya • FRI APR 19: Lounge—DJ Scisorkicks (UK), with DJ Spilt Milk

RED'S—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonie Tuesdays • SAT: Saturday Night Party, with

DJ Kenny K • SUN: Hypno Sundays

THE ROXY—10544-82 Ave, 437-7699 • THU: Metal Night • FRI-SAT: top 40 dance and R&B with DJ Extreme

THE ROOST—10345-104 St. • TUES: Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Y... and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

THE SPOT—10148-105 St. (late night/after hours) • THU: Ladies Night, with DJs Coc, Curt, POW, Pink, Slav, Ambiguous • FRI: The Fearless Five • SAT: Infinity, trance and hard house with the Starving DJs (Tristar Newton, Vaas, Diazo) and guests

SUBLIME (late night/after hours)—10147 104 St., Bsm. 905-8024 • FRI: Astrotrip Darcy Ryan, S2 • SAT: house with Mann, Mulatto and Locks Garant with rotating guests Solo, Ryan Mason and Lickety Split

THERAPY (late night/after hours 18+)—10028-102 Street (alley entrance, info 903-7666 • FRI: Upstairs—Gundam Prime & Propa, Tripswitch, LP; Bunker Saki & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Da-Thierman (hard flow), Tiff-Slip (funky hard house), Sureshock w/ MC Flowpro (drum 'n' bass), Miss Sync (funky house) • SAT APR 20: 4:20 The Return To The Old School Party, with Rolodex And Khadija (Old School Set), Spilt Milk, Punch Bros, Rerun Degree, Skoolee, Dave Stone And Derkin Tiff-Slip, Thunder Dave Theirmar Sureshock, Miss Sync, Phatcat, Sweet Jameel, Ikon, Anthony Donahue, Propa Rude D, MCs Flowpro, Degree, And Khadija

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MC DEADLY
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Spilt Milk
HipHop/Breakbeat
Saturdays
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FREQUENCY

Eli & Prosper
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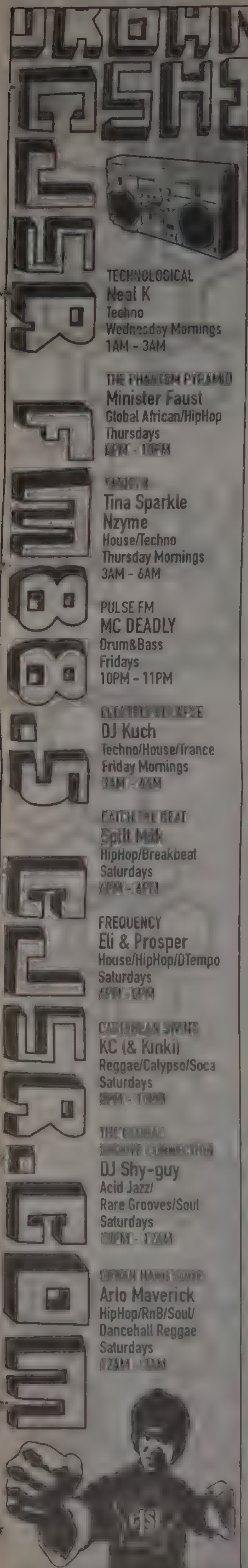
KC (& Kinki)
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Rare Grooves/Soul
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NEW SOUNDS



THE CATHETERS *STATIC DELUSIONS AND STONE-STILL DAYS* (SUB POP)

Coddamn this record scares the shit out of me! It scares me for two reasons—firstly, it rocks with the intensity of 1,000 Stooges records. Secondly, it signals a potential shift towards the commercialization and bastardization of the last bastion of inspired rock 'n' roll. I'm hoping that the critical acclaim of bands like the Hives, The (International) Noise Conspiracy and the Strokes won't have the industry licking its chops and wringing its hands in anticipation of the next milkable musical trend. I grudgingly (or grungingly) trust Subpop though, and I'm convinced that the Catheters deserve commendation as innovators not imitators. *Static Delusions and Stone-Still Days* is simply the essence of good, heartfelt, slutty rock'n'roll. It rocks with the intensity of 1,000 Stooges record. (Didn't I say that already?) And... it rocks with the intensity of... oh fuck, never mind. ★★★★★—WHITEY HOUSTON

THE PROMISE RING *WOOD/WATER* (ANTI)

Read what the American music press is writing about Milwaukee's The Promise Ring and you'll be swamped with stories about how *Wood/Water*, their fourth record and their Anti debut, will be the breakthrough album of the boys. It'll make these four young rockers big. Who cares! *Wood/Water* is a magnificent album. Period. From its anthemic guitar riffs to its downbeat '70s-style harmonized ballads, it's my record of the spring so far. It could be yours, too. And it matters not if the rest of the world doesn't—or does—embrace it.

Lead singer/guitarist Davey von Bohlen beat a benign fist-sized brain before the band went into the studio and they busted out with an album of energy, joy and reflection from perspective. Produced in England by Stephen Street (Blur), *Wood/Water* has the best elements of Brit rock and mixes them together with the North American indie sound. Distorted, jangly opener "Size Of My Life" sets the tone, but it's "My Life Is At Home" that got my discman up to 11: "Spring cleaning's coming/ So lose the cold weather/ So put away your long johns/ All the winter hair/ And sit on the lawn when the sun forgets that we're here/ We forget our careers." Ah, to be a rock star. —DAN RUBINSTEIN

STEVE EARLE *SIDETRACKS* (EPIC)

Steve Earle is quick to point out that this serving of leftovers from six or seven post-prison years of recording are not outtakes. They're "stray tracks," he says—songs he contributed to film soundtracks, covers he cut with stars like Sheryl Crow for various projects and a pair of instrumentals that were late snips off his last album, *Transcendental Blues*. (Okay, so maybe there are a couple of outtakes, but not many.)

It'd be easy to criticize Earle for slapping together a bunch of songs when his name guarantees sales... if only the material on *Sidetracks* wasn't so strong. Sure, it's all over the map: original straight ahead blue-collar rock, Celtic instrumentals, Nirvana and Supersuckers covers, sampling and synth loops, even a stab at reggae. But holding the album together is Earle's honest and respectful approach to each genre. He lets backing band the V-roys carry his version of "Johnny Too Bad" (from *The Harder They Come* soundtrack), lets Abbie Hoffman's disembodied voice do the screaming and 'splaining on "Time Has Come Today" and rips into his guitar in feedback-spiked homage for Nirvana's crunchy "Breed." While the sentimental songs from films *The Rookie* and *Pay It Forward* may induce some cringing among harder-edged fans or newbies, Earle's chilling death row ballad "Ellis Unit One" with the Fairfield Four—not the solo version Tim Robbins picked for the *Dead Man Walking* soundtrack—will, perversely, bring back some smiles. And the disc's closer, a circa 1974 Springsteen take on Bob Dylan's "My Back Pages," will keep them there. ★★★★★—DAN RUBINSTEIN

IRON MAIDEN *ROCK IN RIO* (EMI)

Although they are nowhere near as embarrassing as modern day Priest, there can be no denying Iron Maiden's salad days are behind them. Maiden's adherence to their singular style has allowed them to continue to sell zillions of albums, though now largely outside of North America. This new double live disc has all the elements a die-hard fan would demand. There is a whole lot of cheesedick 80s rock banter ("Scream for me Rio, SCREEEEEEEEEEEEEEEEEEAM"), endless guitar noodling and some inspired versions of the classics. They haven't mellowed at all and thus have not become, like some of their contemporaries, sad caricatures of their former selves. And with Dickinson back in the fold, they prove that they can still deliver the fist-pumping arena rock I was so smitten with back when I wore a jean jacket and white pants (1998).

While this disc does provide a good photo record of the continued migration of Nicko McBrain's nose, musically it does not stack up to their classic *Live After Death*. This feels like a live album release for the sake of a live album release. Newer tracks are intermingled with the hits and there really isn't anything worth hearing here that you haven't heard them do before. Maybe they need the money for the

next round of hip replacement surgeries, liposuctions and face-lifts. That said, this double live might be worth having for the enhanced video content (like a sneak peek at the upcoming video). This is the kind of rock that really plays off visuals of giant fireballs, confetti cannons and giant animatronic monster-mascots. You also know that Much Music's all-boobs-all-the-time policy ensures you will never see any of this footage on TV. ★★ —WHITEY HOUSTON

SIX BY SEVEN *THE WAY I FEEL TODAY* (MANTRA)

Since Six By Seven first appeared on the Brit pop map, they've been a schizophrenic act, to say the least. And that hold true for this record, too. Instead of taking a route they can truly call their own, they are dabblers. There are definite hints of Blur in the lead track "So Close" and influences of Travis and Radiohead throughout a collection of mainly somber, lush pop songs.

But smack dab in the middle of the record come two songs so filled with vitriol and volume that you wonder if Six By Seven would be better off giving up the whole try-to-be-artsy-Brits thing. "Flypaper for Freaks" sees singer Chris Olley throw down the gauntlet, screaming "I never promised you shit, I never promised you nothing, we never celebrate my black old heart," which leads into a swell of snarling guitars. That's followed by "Speed is In, Speed is Out," a bass-driven rocker that owes more good old American rock a la Girls Against Boys or the Pixies than it does to any Brit fad.

Maybe Olley should follow his own advice and celebrate his dark side a lot more when it comes to songwriting. Because it's when Six By Seven decide to rock out that they really grab your attention. ★★ —STEVEN SANDOR

URBNET.COM/HIPHOPMIX V2 (SHORELINE/KOCH)

Urban music—rap, R&B and all of its hybrids—is arguably still the big sound in mainstream music right now, despite the renewed momentum rock appears to have gained on the charts lately. This is the hip hop you won't hear on the radio, however. Last year, Canadian urban website Urbnet brought their focus on our national hip hop underground with their first compilation, which included a selection from a little known Vancouver crew known as Swollen Members. They're back on this second volume, if only in a supporting role for fellow Battle Axe rhymer Moka Only.

Unfortunately, "Crunch" is only one of a few outstanding cuts on this disc, which spreads its focus across the country to include as many different voices from the Canadian hip hop underground. It's cool that Canada has a thriving urban culture and that expert collections like this give them access to an audience. Hopefully, that audience will be inspired to take that culture and go really wild with it. ★★ —DAVE JOHNSTON

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② *Panic Room* put 11.3 million tiny braids in Jared Leto's hair!

③ *The Sweetest Thing* smacked its own ass 10 million times!

④ *Ice Age* experienced an 8.7 million per cent decline in temperature!

⑤ *The Rookie* confused 8.1 million Rachel Griffiths fans who know her best from *Six Feet Under*!

⑥ *High Crimes* received 8 million military commendations and medals!

⑦ *Clockstoppers* convinced 4.8 million kids that safety helmets really are cool!

⑧ (tie) *Frailty* dismembered 4.2 million demons... or did it?!

⑨ (tie) *National Lampoon's Van Wilder* turned 4.2 million sheets into wild, bitchin' togas!

⑩ *Blade II* ran through its whole supply of 4.1 million silver stakes!

THE ASTERISK*

Though they rarely discuss it, all five members of the *Baronaked Ladies* are related to each other; some are brothers, while others are first or second cousins*

ABC has approached *The Rock* about developing a late-night variety show, which would replace *Nightline* in 2004*

Director Sidney Lumet can fit both of his fists into his mouth at once*

The recently opened Anna Kournikova tennis academy in Orlando, Florida, offers courses in "Progressive Hygiene" and "Positive Telegenes"*

Singer Chris DeBurgh believes it is morally wrong to eat root vegetables, having called the act "vegecide." Eating fruit, he's said, is all right*

Danny DeVito is in talks with Italian sensation Roberto Benigni to star in a remake of *Dr. Strangelove*, which DeVito will direct*

Edward Burns, with the help of ex-fiancée Christy Turlington, is launching a line of "hip-hop flavored clothing and streetwear," to be called 3rd Degree Burns*

Crossroads's Anson Mount took his stage name from an obscure '70s-era porn star*

Ving Rhames has committed to memory the entire poetic oeuvre of Basho, the Japanese haiku master*

Stephen Baldwin will play Irish playwright Brendan Behan in the upcoming Showtime biopic, *Above and Behan**

Brian Dennehy recently revealed that, until 1998, his entire personal fortune was stuffed into the gas tank of a Chevrolet Corsica that he kept locked in his garage*

In another setback for MTV host Tom Green, the Screen Actors Guild has moved to disallow him from using the word "Lomedian" in conjunction with his shows or appearances*

*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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film

Happy Together?

Swedish commune story reveals cracks—and wisecracks—in the foundation

BY JOSEF BRAUN

Set in a turbulent Stockholm commune in 1975, Swedish writer-director Lukas Moodysson's *Together* is a sweet little revelation. It's a rare film about the demise of late sixties counterculture idealism that manages to fully absorb period detail without pandering to schmaltzy nostalgia and one that openly criticizes the potentially self-righteous political fervor of hippiedom without being condescending, snide or resorting to cliché.

In chronicling the disputes and differences, the swelling and pruning, and the increasing number of compromises that take place within the commune (which itself is named "Together"), Moodysson exudes only the warmest sympathies for (almost) every one of his dozen or so characters while still merrily taking the piss out of what he often playfully displays as their political naiveté. At essence, *Together* lives up to its title's promise by burning '70s suburban socialism down to its most fundamental virtue: *Together* is a film about the durability of the family unit in a time of great moral upheaval and reexamination.

Lasse go home

"Washing dishes is bourgeois!," cries Lasse, the handsome but provokingly cynical student who uses his shrewd wit to tear into the habits and pretensions of his fellow communards—at the same time deflecting any criticism directed toward his own (i.e., his slovenliness). This happens in an early scene in which Lasse lambasts Eric, a staunch Marxist-Leninist, for thinking he can escape his bourgeois roots (his father was a banker) and Anna, his ex-wife, for walking around in the kitchen with her crotch exposed, claiming that her nudity, like her newfound lesbianism, is nothing but a calculated overstatement of her superior libertarianism.

Then crashing in comes Goran, the gentle, bearded referee of the group with his sister Elizabeth and her very serious, very neglected children Stefan and Eva. Elizabeth has left her violently alcoholic husband Rolf, and Goran, to the displeasure of many of his housemates, has offered to let her



How many other houses in your town? Jessica Liedberg and Lisa Lindgren in *Together*.

and the kids stay at the already crowded commune. And so *Together*'s narrative takes off when the commune, this supposed manifestation of solidarity, is challenged by the introduction of a real family with real problems.

Moodysson's approach to his scenario is both intelligent and utterly whimsical; he allows his characters to work through their separate journeys

[review] foreign

while time and again developing superb comedy by cramming all of these journeys under one little roof. As with his first feature, the wonderful teen comedy *Fucking Amal* (a.k.a. *Show Me Love*), Moodysson displays an uncanny knack for pulling terrific, sophisticated and believable performances from kids of all ages, reminiscent of the kind of work Truffaut did in films like *Small Change*. He puts together one particularly brilliant little scene in which 13-year-old Eva single-handedly reduces all of the commune's shared political beliefs to nothing but juvenile contrarianism. Moodysson also drops in a series of hilarious interactions between Stefan and Anna and Lasse's son Tet (that's right, as in "Offensive"), in which they play a game of pretend torture called "Say You Like Pinochet" and conduct a protest rally around the commune's strictly vegetarian dinner table shouting out "We want meat!"

How to make a Swedish quilt

But then every thread in Moodysson's alternative family quilt leads us to interesting places. Even Rolf's story,

full of nearly unforgivable fuck-ups that even his own children can't abide, is a sympathetic one that's imbued with depth and insight. For instance, Rolf's quiet afternoon conversations with an old divorced man who not only impresses upon Rolf the importance of familial reconciliation (something the old man wishes to live vicariously through Rolf) but also inadvertently promotes the idea of communal living by fondly recalling his impoverished youth, when he lived in a small house with 18 farm hands. These scenes contrast the hubbub of communal life with portrait of intense loneliness, solidarity with solitude—and Moodysson finds solace and anguish in both modes of living.

Moodysson and editors Michal Leszczylowski and Frerik Abrahamson tie it all together smartly and in a manner that slyly recalls films of the period: punchy cuts that never linger too long juxtaposed with dissolves that make each moment snappily meld into the next. Ultimately, *Together* is a positively cheery film, full of light, mirth and ABBA (surely you saw that coming). It all ends with a non-competitive soccer match that's almost delirious in its joyfulness, and perhaps even a little contrived. But after all the complex and provocative intricacies that bring these characters to this point, it's hard to deny them (or us) an opportunity for such buoyant release. One of the most fun films of the year. **B**

Together

Written and directed by Lukas Moodysson
• Starring Gustav Hammarström and Lisa Lindgren • Zeller Film, The Cinema
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Double happiness

Todd Solondz splits his examination of exploitation, *Storytelling*, in two

BY JOSEF BRAUN

Divided into two completely separate but thematically linked stories, Todd Solondz's *Storytelling* is undoubtedly the poster/director's chilliest, most intellectual movie. Yet lean, mean and exact—with a clear sense of purpose, the film in no way suffers for that. Both stories, in their own disparate manner, address what is perhaps the single most nebulous ethical issue in contemporary cinema (or any form of art), that of exploitation. Characteristically, Solondz is not interested in laying out defined boundaries within which to contain the issue, but instead chooses to create an intricate web of criss-crossing acts of exploitation to obscure any notion of pure perpetrator and pure victim. And in doing so, he's made one of the most critic-proof movies of all time, because, rather amusingly, he's already laid out every possible criticism that could be applied to his film in this film.

"Fiction," the first story, concerns a college student named Vi (Selma Blair) who dates a fellow student with

cerebral palsy and takes a creative writing class from an uber-dignified, if unpardonably arrogant black writer-professor (the smoldering, controlled Robert Wisdom). What becomes evident is that both of these men play a similar role in that they fulfill in Vi a desire for exoticism and lend her a sense of righteousness concerning her acceptance of visible minorities. Vi's fantasy existence is shattered, however, when she has a sexual encounter with the prof, one



in which he challenges—or exploits—her negro-fetishization with aggression and humiliation. The story is then further complicated by Vi's subsequent attempt to covertly expose the affair in a manner that calls into question just who is exploiting who.

Scooby's due

Yet the longer "Non-fiction" is even more murky. In it, an insecure documentarian named Toby (Paul Giamatti) tries to make a film about a sullen teenager named Scooby (Mark Webber), whose conservative, upper-middle-class family, watched over by John Goodman's terse, imposing patriarch, forces him to apply to college when all Scooby dreams about is

becoming a famous TV talk show host. Meanwhile, Scooby's youngest brother Mikey (Jonathan Osser) provides *Storytelling* with its most frightening moments as he converses, innocently enough, with the family's Salvadoran servant (the superb Lupe Ontiveros), only to reveal that, in simply rationalizing the things he's precociously picked up from the adult world surrounding him, he's in fact an unthinking fascist and heartless manipulator.

Vi writes a story so concerned with objectivity that she winds up just making bad, exploitive art. Toby wants to have integrity and he seems to care about his subjects, but he's also concerned with making his film entertaining and funny to the point of making good exploitive art. A game of hypnosis brings about tragedy in "Non-fiction," and that tragedy just happens to coincide with Toby's first test screening. But once that tragedy occurs, Toby cannot shake the feeling that he has done wrong—we get the impression that the condescending laughter his audience enjoyed at the family's expense will linger in Toby's mind for a very long time.

Put some coffee on

Both stories are outstanding pieces of thinking person's cinema: succinct, subtle, self-reflexive and often



Selma Blair gets called on her racism in *Storytelling*

one step ahead of you. (To call certain plot twists predictable or contrived is really to miss the point; it's like calling the moves of your chess opponent predictable while he's quietly in the process of winning the game from you.) Films like *Storytelling* are the reason why they put coffee shops close to movie theatres.

As well, like fellow skinny, east coast white boys Jim Jarmusch (in *Dead Man*) and Wes Anderson (in *The Royal Tennenbaums*), the seemingly unlikely Solondz proves himself to be one of the most insightful provocateurs on the issue of race by simply being brutally true to his cerebral, racially limited background. Vi discovers some photographs of her profes-

sor's many white girl conquests while using his bathroom and whispers to herself "Don't be a racist." Meanwhile, her prof lays in bed preparing to seduce her using the very fact that she is a racist. Solondz may be calculated in his approach, but he's also more daring than 95 per cent of all the filmmakers out there of any race. Now, if he can eventually bring this same sharpened insight to a story that might actually have some kernel of lasting human warmth, they're gonna give this guy a Nobel Prize. **B**

Storytelling

Written and directed by Todd Solondz
• Starring Selma Blair, Paul Giamatti and Mark Webber • Opens Fri, Apr 19

Solondz's *Storytelling* speaks for itself

For those of you who haven't seen Todd Solondz's incendiary 1998 film *Happy*, please be assured before seeing (and please view it!) that the film is absolutely, beyond a doubt, the most ironic of irony. Solondz's movies, which also include *Welcome to the Dollhouse* and *Storytelling*, which opens this weekend, are infamously unhappy; Ingmar Bergman's oeuvre most looks cheery in comparison. And again, Bergman's not funny Todd Solondz is. He even insists his movies are comedies—but should we laugh? Is gut-wrenching cruelty comedy? Loneliness? Child molestation? Exploitation? Murder? Humiliating a mentally handicapped?

Of course, these questions are for the audience to answer, and you can't answer them until you experience them first-hand, because there is no movie quite like them. I spoke with Solondz about the sometimes hostile responses people have responded to his films and found him to be surprisingly generous with his feedback. He is open to analysis, but he foresaw many of my more pointed questions with his own observations. "I feel the audience should know what the director intends," Solondz explained. I think more than any of his previous films, *Storytelling* is about itself, and repeated viewing reveals the viewer with even greater clarity the precise nature of the film's layered statement.

View Weekly: Was *Storytelling* in any way a response to your previous films?

Todd Solondz: Certainly the movie is a reflexive one and there are scenes that function within their respective storylines but, at the same time, provide a kind of playful commentary on the response my work has elicited thus far. These questions regarding whether the films are immoral or misanthropic are legitimate, but I feel I can defend myself on those terms. The difficulty people have with the work comes partly from the fact that I don't insert any signposts telling people how to think, what to feel, when to laugh.

VW: I think by dividing the film into two separate stories, you shed it of the kind of anchor you had in the central characters of Dawn or Joy in your previous films and steer the audience toward focusing more on the themes.

TS: Well it's a more cerebral film. The act of storytelling can be a form of redemption but it can be also a source of exploitation, and this provides some of the thematic structure linking together the two parts. The idea was that it would resemble a two panel painting, the connections might be somewhat elusive or oblique, but it's all very much of a piece for me.

VW: So is this theme something you've encountered? Is there potential for some form of exploitation in making your films?

TS: There are very different issues involved in fiction as opposed to non-fiction filmmaking. For documentarians the great challenge is not to exploit;



whether or not that obstacle can be transcended is debatable. With fiction of course you have actors with scripts who know what it is they're presenting.

VW: In regards to the non-fiction side, *Storytelling* does seem critical of documentary filmmaking in general; but between the casting of Mike Shank as the documentarian's cameraman and the title of their documentary [*American Scooby*], I was wondering if you were trying to take the piss out of *American Movie* in particular.

TS: Actually I'm an admirer of Chris Smith and his work. The reference to the film isn't meant as anything disparaging but rather is a commentary on how that film [*American Movie*] is a good example of a documentary that can have a certain sincerity, yet, when I saw the film here in New York, I had to question the nature of the audience's laughter. The movie's funny, but there's a certain line that's hard to articulate, but which I felt was crossed, where the laughter became something unsettling. With my own work, while the films are all comedies—sorrowful, painful comedies perhaps, but comedies emphatically—sometimes I question the nature of the laughter taking place. While there's one camp that accuses me of cynicism, there's another that seems to find the work to be just a joke, without acknowledging the seriousness of what I'm doing. This is why I've said my films aren't for everyone—especially people who like them. But it's hard to control this with the sort of non-didactic approach I take.

VW: Is it fair to say that there's an element of autobiography in your films?

TS: You could say it's all autobiographical but it's also true that none of it ever happened. It's the nature of writing. One is always designing a narrative with which to reveal certain truths, the same way we go about our lives designing scenarios to conceal certain truths.

VW: I ask because your work operates within a very specific, very white, suburban milieu, which I presume is the milieu you grew up in. Yet I found the way you incorporated elements of race into *Storytelling* to be surprising and insightful.

TS: Well I'd never dealt with the subject before and, very deliberately, I chose to address it. I mean, if you're from the States and you take your work seriously, than it's just hard to imagine not wanting to address it. It's delicate territory, but by debunking or challenging certain racial stereotypes, I hoped to uncover certain truths.

VW: Do you feel that the hostile responses you've encountered are a natural outcome of producing controversial films, or do you feel something altogether separate from what you're tried to do is being projected onto your films?

TS: It's certainly not the subject matter itself. There are many mainstream movies with all sorts of troubled characters—the difference is that my

Vengeance is mine... and mine, too!

Affleck and Jackson are at each other's throats all day long in *Changing Lanes*

By JOSEF BRAUN

In *Changing Lanes*, a morning rush hour fender-bender becomes a major catalyst in the lives of the two drivers involved, high-powered attorney Gavin Banek (Ben Affleck) and lowly insurance company employee Doyle Gipson (Samuel L. Jackson). It also becomes an opportunity for screenwriters Chap Taylor and Michael Tolkin to conjure up an atmosphere of apocalyptic woe and cook up for their audience a complicated ethical debate about chance, responsibility and karma. But, as is often the case with such

self-conscious exercises, *Changing Lanes* feels more like a high-school ethics class than it does a story about real people.

The accident makes Banek, a young hotshot partner in his father-in-law's firm, late for an important court appearance at which he was to present a pivotal document; meanwhile Doyle, a

[REVIEW] drama

short-tempered recovering alcoholic trying to buy his estranged family a house in Queens, is late for another court date that was to determine his right to see his two sons. Banek and Doyle then spend the rest of the day alternately exacting revenge upon and bribing each other to get what they want. (Doyle left the accident with Banek's missing document.)

Though their paths barely cross over the course of the fateful day—which just happens to be Good Friday (though everybody appears to be working)—the men have a series of parallel, soul-searching experiences, emphasized by director Roger Mitchell's rather obvious use of archetypal symbols.

Unlike the average Hollywood drama with clearly drawn good and bad guys and pat, oversimplified resolutions, *Changing Lanes*' story is far from black-and-white (even if the dueling characters' races imply otherwise). But as noble as this may be, the film is no better for it because the way it imbues its characters with moral complexities feels far too calculated, as though Taylor and Tolkin kept a big chart on the wall while they were writing to make sure Banek and Gipson each got perfectly equal numbers of positive



Haven't these guys heard of lane control? Samuel L. Jackson and Ben Affleck in *Lane Control*

and negative traits. The ostensibly happenstance scenarios they

encounter feel equally contrived. Taylor and Tolkin go so far as to have Banek wander into a church to consult a priest on the meaning of life and Gipson have a run-in with a couple of racists whom he beats into submission with a pay phone receiver. The falseness of the film as drama can't help but dampen its message.

Faction Jackson

Definitely out of his trademark hipster mode, Jackson is stiffened up in suit, tie, cheap haircut and square glasses that strongly evoke Johnnie Cochran, as though this poster boy for modern ethical ambiguity alone would somehow strengthen the film's themes. Jackson only seems at home in this performance when he's flying off the handle, but it's the writing that forces both Jackson and Affleck (who cries repeatedly in this movie) to constantly remind us what they're going through with expository dialogue until they finally share an unlikely convergence in which they calmly talk about what they've learned from tormenting each other all day.

Though the film is Taylor's first screenwriting credit, *Changing Lanes* is yet another baffling chapter in co-writer Tolkin's career. After writing the award-winning screenplay for *The Player* and writing and directing a fascinating pair of films on his own (*The Rapture*, *The New Age*), Tolkin's subsequent career seems a downward spiral, even though scripts like *Changing Lanes* and *Deep Impact* superficially share the world-gone-wrong themes of his better work. It's a sad testament to the powerlessness of screenwriters in Hollywood when talented scribes like Tolkin, Alexander Payne or Kenneth Lonergan can produce superb work when given a modicum of control, yet must bear the onus of the inferior hokum they must churn out to pay the bills. **D-**

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FILM WEEKLY

NEW THIS WEEK

All About the Benjamins (CO) Ice Cube (who also co-wrote the screenplay), Mike Epps and Eva Mendes star in director Kevin Bray's action comedy about a bounty hunter who reluctantly teams up with a bail jumper to foil a gang of diamond thieves.

The Films of deco dawson (M) A selection of recent short films by the experimental Winnipeg director. Also on the program: Guy Maddin's acclaimed short *The Heart of the World*. Zeidler Hall, *The Citadel*; Thu, Apr 18 (7pm)

The G68 Conference (M) A collection of short documentaries which have emerged from the anti-globalization movement. Presented by the International Society for Peace and Human Rights in preparation for the upcoming G8 summit. Zeidler Hall, *The Citadel*; Mon, Apr 22 (7 and 9pm)

Murder By Numbers (CO, FP) Sandra Bullock, Ryan Gosling, Michael Pitt and Ben Chaplin star in *Single White Female* director Barbet Schroeder's thriller about a female cop who must match wits with a pair of brilliant high school students determined to carry out a series of "perfect murders."

Pat and Mike (EFS) Spencer Tracy and Katharine Hepburn star in *The Philadelphia Story* director George Cukor's 1952 battle-of-the-sexes com-

edy about a gruff sports manager who finds himself falling in love with his newest client, a multi-talented, independent-minded female athlete. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Apr 22 (8pm)

The Scorpion King (CO, FP, LD, GR) The Rock, Michael Clarke Duncan, Peter Facinelli and Kelly Hu star in *Eros* director Chuck Russell's ancient-Egypt action epic about a peasant whose campaign of revenge against the army that laid waste to his village eventually leads to his becoming the first pharaoh of Egypt.

Storytelling (P) Selma Blair, Paul Giamatti, John Goodman, Julie Hagerty and Lupe Ontiveros star in this darkly comic film, in which *Happiness* writer/director Todd Solondz tells two stories—one about an aspiring writer's relationship with her professor, the other about an opportunistic documentary filmmaker—exploring the relationship between real life and fiction.

Together (M) Lisa Lindgren, Michael Nyqvist and Emma Samuelsson star in *Fucking Åmål* director Lukas Moodysson's ensemble comedy/drama about Swedish leftists torn between their freedom-loving ideals and the practicalities of human nature while living on a commune in the mid-'70s. In Swedish with English subtitles. Zeidler Hall, *The Citadel*; Fri-Sun, Apr 19-21 (7 and 9pm)

FIRST-RUN MOVIES

Atanarjuat (The Fast Runner) (CO) Natar Ungalaaq, Sylvia Ivalu and Peter-Henry Arnatsiaq star in director Zacharias Kunuk's award-winning Arctic epic, based on an Inuit legend, about a young man whose decision to woo a beautiful girl who has been promised to another sets the stage for revenge and tragedy. In Inuktitut with English subtitles.

A Beautiful Mind (CO) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Blade II (CO, FP) Wesley Snipes, Kris Kristofferson, Ron Perlman and Leonor Valera star in *Cronos* director Guillermo del Toro's blood-soaked action/horror picture about a stoic, gad-

et-loving vampire hunter who teams up with a gang of bloodsuckers to track down the carrier of a dangerous new strain of the vampire virus.

Changing Lanes (CO, FP, GR) Ben Affleck, Samuel L. Jackson, Toni Collette and William Hurt star in *Notting Hill* director Roger Michell's high-powered suspense flick about a hotshot young lawyer and a businessman who embark upon an increasingly nasty feud after their cars collide during a tense early-morning rush hour.

Clockstoppers (CO, FP) Jesse Bradford, Paula Garcés, French Stewart and Michael Biehn star in *Star Trek: Insurrection* director Jonathan Frakes's teen-oriented sci-fi adventure/comedy about a young man who acquires the ability to stop time after being accidentally zapped by one of his scientist father's inventions.

Death to Smoochy (CO) Edward Norton, Robin Williams, Danny DeVito (who also directed) and Catherine Keener star in this black comedy about the demented former star of a kiddie TV show who decides to assassinate his replacement, a sickeningly lovable purple rhinoceros.

Duct Tape Forever (CO, FP) Steve Smith and Patrick McKenna star in *If You Could See What I Hear* director Eric Till's comedy, based on TV's *The Red Green Show*, in which handyman Red Green and his fellow denizens of Possum Lodge embark on a road trip to a Duct Tape Festival, where they hope to win enough money to pay off a \$10,000 fine.

E.T. the Extra-Terrestrial (CO, LD, GR) Henry Thomas, Dee Wallace Stone, Drew Barrymore and Peter Coyote star in this restored version of Steven Spiel-

berg's heartwarming 1982 science fiction classic about a young boy who befriends an alien who has been stranded on Earth. Featuring new scenes and special effects.

Frailty (CO) Bill Paxton (who also directed), Matthew McConaughey and Powers Boothe star in this low-budget thriller about a man who attempts to convince a team of FBI agents that the serial killer they're trailing is his psychologically scarred brother.

Gosford Park (CO) Helen Mirren, Maggie Smith, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Clive Owen star in *Short Cuts* director Robert Altman's satirical, densely populated murder mystery, in which aristocrats, servants, Hollywood producers and bumbling detectives intermingle at a British country estate in the 1930s.

High Crimes (CO, LD) Ashley Judd, Morgan Freeman and Jim Caviezel star in *Devil in a Blue Dress* director Carl Franklin's courtroom thriller about a female attorney who finds herself on the trail of a massive military cover-up when she agrees to defend her husband against charges of participating in a mass killing in El Salvador. Based on the novel by Joseph Finder.

Ice Age (CO, FP, GR) The voices of Ray Romano, John Leguizamo, Denis Leary, Jack Black and Jane Krakowski are featured in director Chris Wedge's computer-animated feature about a group of prehistoric animals who team up to reunite an abandoned human infant with his family.

Kissing Jessica Stein (GA) Jennifer Westfeldt, Heather Juergensen, Scott Cohen and Tovah Feldshuh star in director Charles Herman-Wurmfeld's

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2 The Sweetest Thing (18A) 85Min (until April 25) Sat & Sun 1:00pm, 3:10pm, 6:30pm, 9:10pm

3 High Crimes (14A) 114Min (until April 25) Sat & Sun 1:00pm, 3:15pm

COMING ATTRACTIONS ... MAY 3 - Spider Man / May 16 - Star Wars

A FREE ADMISSION TO THE MOVIE

VALID FOR 9:00 PM SHOWS - UNTIL APRIL 30, 2002

romantic comedy about a straight, neurotic New York journalist who, sick of dating endless string of male losers, decides to write a personal ad from another woman. Screenplay by Westfeldt and Juergensen.

The Lord of the Rings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in *Heavenly Creatures* director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

With Brooms (CO, FP) Paul Gross also co-wrote and directed, Molly Parker, Peter Outerbridge and Leslie Nielsen star in this ultra-Canadian comedy about four former curling buddies who decide to team up once again to compete in a prestigious local curling tournament.

Monsoon Wedding (P) Naseeruddin Shah, Lillete Dubey, Shefali Shetty and Vijay Raaz star in *Mississippi Masala* director Mira Nair's vibrant, multi-character comedy/drama about a mid-class Delhi family's chaotic preparations for the arranged marriage of their eldest daughter. In Punjabi, Hindi and English with English subtitles.

Monster's Ball (CO, FP) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director John Dahl's acclaimed drama about a white prison guard who falls in love with the African-American widow of a man he has recently helped put to death.

Monsters, Inc. (CO) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, a world populated entirely by child-fearing monsters.

National Lampoon's Van Wilder (CO, FP) Ryan Reynolds, Tara Reid and Tim Matheson star in *Buying the Cow* director Walt Becker's campus comedy about a party-loving slacker who schemes to maintain his cushy college lifestyle when his wealthy father refuses to continue paying his tuition.

The Other Side of Heaven (CO, GR) Christopher Gorham and Anne Hathaway star in director Mitch Davis's family adventure about an Idaho farm boy who keeps in contact with his hometown girlfriend even after becoming a missionary and traveling to the remote Tongan Islands.

Panic Room (CO, FP, GR) Jodie Foster, Jared Leto, Forest Whitaker and Dwight Yoakam star in *Fight Club* director David Fincher's claustrophobic thriller about a single mom and her daughter who must outwit the three burglars who have invaded their New York brownstone in search of a hidden cache of jewels.

The Rookie (CO, FP) Dennis Quaid and Rachel Griffiths star in director John Lee Hancock's inspirational, fact-based baseball picture about Jim Morris, the small-town Texas high-school chemistry teacher who broke into the major leagues as a rookie pitcher at the age of 35.

The Sweetest Thing (CO, GR, LD) Cameron Diaz, Christina Applegate, Thomas Jane and Selma Blair star in *Cruel Intentions* director

Roger Kumble's bawdy gal-pal comedy about a free-spirited club-hopper who meets Mr. Right and then tries to put her wild ways behind her in hopes of winning his heart.

The Time Machine (CO) Guy Pearce, Jeremy Irons, Samantha Mumba and Mark Addy star in *The Prince of Egypt* co-director Simon Wells's adaptation of the H.G. Wells novel about a scientist from the 1890s who invents a device that transports him 800,000 years into the future, where mankind has evolved into two enemy races.

We Were Soldiers (CO, FP) Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Keri Russell star in *The Man in the Iron Mask* director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of Ia Drang, in which 450 U.S. soldiers found themselves outnumbered by 2,000 North Vietnamese regulars. Based on Harold G. Moore and Joseph L. Galloway's book *We Were Soldiers Once... and Young*.

LEGEND
CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581



played by Tony Shalhoub (cleverly disguised by his bushy beard) tells Seattle features... drive, she tries to turn things around, however complicating all her last-minute self-evaluation is an unexpected romantic rendezvous with that oh so cute Edward Burns (in the sexy cameraman role). *Life or Something Like It* opens on April 26.

FILM LISTINGS

Showtimes for Friday,
April 19 - Thursday, April 25

GARNEAU
8712-109 St. 433-0728
KISSING JESSICA STEIN 14A
Violent content. Daily 7:00-9:00 Sat-Sun 2:00
PRINCESS
10337-82 Ave. 433-0728
MONSOON WEDDING 14A
Violent language. Daily 7:00-9:15 Sat-Sun 2:00
MONSTERS, INC. 18A
Disturbing content. Daily 6:50-9:00 Sat-Sun 2:15

METRO CINEMA
9828-101A Ave. Citadel Theatre. 425-9212
TOGETHER STC
GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave.,
St. Albert. 445-9822

CHANGING LANES 14A
Daily 12:40-3:00 6:20-8:50
THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY PG
Sat-Sun 12:00-2:30
THE OTHER SIDE OF HEAVEN 14A
Daily 12:30-2:40 6:30-8:20
THE SWEETEST THINGS 18A
Daily 12:20-3:10 6:40-8:40
THE SCORPION KING 14A
Daily 12:10-3:20 6:50-9:00

LEUC CINEMAS
4782-50 St. 984-2728
THE SCORPION KING 14A
Daily 7:10-9:10 Sat-Sun 1:10-3:10
THE SWEETEST THING 18A
THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY PG
Sat-Sun 12:00-2:30 6:30-9:15 Sat-Sun 1:00-3:15

DETASKWIN CINEMAS
1-280-352-3922
THE ROOKIE G
THE PANIC ROOM 14A
INTELLEX ODEON CINEMAS
CINEMA GUIDE
EDMONTON CITY CENTRE
10290-103 Ave. 421-7020

THE SCORPION KING 14A
THX Daily 12:30-2:45 5:00-7:30 10:00
MURDER BY NUMBERS 14A
Daily 12:00-4:00 7:00-9:50
ALL ABOUT THE BENJAMINS 18A
Daily 1:40-4:10 6:50-9:20
THE SWEETEST THING 18A
Daily 12:20-2:40 6:40-9:10

DUCT TAPE FOREVER PG
DTS Digital. Daily 10:30
ATANARJUAT, THE FAST RUNNER 14A
Sexual content. DTS Digital. Subtitled. Daily 1:30-5:30 9:00
HIGH CRIMES 14A
DTS Digital. Daily 1:10-3:50 6:30-9:10
NATIONAL LAMPOON'S VAN WILDER 18A
Crude content throughout. DTS Digital. Daily 12:40-3:10 5:20-7:40
PANIC ROOM 14A
Gory violence. DTS Digital. Daily 1:00-3:40 7:10-10:10

WESTMALL 6
8882-170 St. 444-1822
ALL ABOUT THE BENJAMINS 18A
DTS Digital. Fri Mon-Thu 7:10-9:45 Sat-Sun 1:50-4:30 7:10-9:45
THE SWEETEST THING 18A
DTS Digital. Fri Mon-Thu 7:20-10:00 Sat-Sun 1:10-3:10 5:10-7:20 10:00
FRAILTY 14A
Violent and disturbing scenes. DTS Digital. Fri Mon-Thu 6:45-9:20 Sat-Sun 1:30-4:20 6:45-9:20

HIGH CRIMES 14A
DTS Digital. Fri Mon-Thu 7:00-9:30 Sat-Sun 1:25-4:10 7:00-9:30
WE WERE SOLDIERS 14A
Graphic war violence. DTS Digital. Fri Mon-Thu 6:50-9:50 Sat-Sun 1:00-3:50 6:50-9:50
E.T. THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY PG
DTS Digital. Fri Mon-Thu 6:30 Sat-Sun 1:20-4:00 6:30
A BEAUTIFUL MIND PG
Mature content. DTS Digital. Fri Mon-Thu 6:40-9:40 Sat-Sun 1:05-3:55 6:40-9:40
MONSTER'S BALL 18A
Sexual content. DTS Digital. Fri Mon-Thu 7:30-10:10 Sat-Sun 1:40-4:40 7:30-10:10

CLAREVIEW CINEMAS
9111-104 Ave. 478-8888
THE SCORPION KING 14A
DTS Digital. No passes. Daily 12:20-2:40 5:00-7:30 10:00
MURDER BY NUMBERS 14A
DTS Digital. Daily 12:50-3:40 7:15-10:10
ALL ABOUT THE BENJAMINS 18A
DTS Digital. Daily 1:20-4:00 7:00-9:30
THE SWEETEST THING 18A
DTS Digital. Daily 12:10-2:20 4:30-7:20 9:40
CHANGING LANES 14A
DTS Digital. Daily 1:00-3:30 6:50-9:20
FRAILTY 14A
Violent and disturbing scenes. DTS Digital. Daily 1:10-3:50 6:40-9:10

DUCT TAPE FOREVER PG
DTS Digital. Daily 1:30-7:45
NATIONAL LAMPOON'S VAN WILDER 18A
Crude content throughout. DTS Digital. Daily 12:20-2:30 4:50-7:40 9:50
PANIC ROOM 14A
Gory violence. DTS Digital. Daily 12:40-3:20 7:10-9:45
BLADE II 18A
Violent and disturbing scenes. DTS Digital. Daily 1:10-3:50 6:40-9:10
ICE AGE G
DTS Digital. Daily 12:30-2:45 4:40-6:45 9:00
SOUTH EDMONTON COMMON
DTS Digital. Daily 12:30-2:45 4:40-6:45 9:00
THE SCORPION KING 14A
No passes. On 2 screens. THX Daily 12:00-1:00 2:30-3:30 5:00-6:00 7:30-8:30 10:00-10:45
ALL ABOUT THE BENJAMINS 18A
DTS Digital. Daily 1:50-4:30 7:25-9:45

THE SWEETEST THING 18A
DTS Digital. Daily 1:40-3:50 5:50-8:15 10:30 THX Daily 12:40-2:50 4:50-7:15 9:30
THE OTHER SIDE OF HEAVEN 14A
DTS Digital. Daily 12:45-3:40 6:40-9:15
FRAILTY 14A
Violent and disturbing scenes. DTS Digital. Daily 2:00-4:40 7:40-10:15
HIGH CRIMES 14A
DTS Digital. Daily 1:30-4:15 6:50-9:40
NATIONAL LAMPOON'S VAN WILDER 18A
Crude content throughout. DTS Digital. Daily 12:20-2:45 5:10-7:50 10:20

PANIC ROOM 14A
Gory violence. THX Daily 12:30-3:20 7:00-9:50
DEATH TO SMOOCHY 14A
Coarse language throughout. DTS Digital. Daily 10:35
BLADE II 18A
Gory violence, gruesome scenes throughout. DTS Digital. Daily 12:15-3:00 5:30-8:10 10:40
E.T. THE EXTRA-TERRESTRIAL: THE 20TH ANNIVERSARY PG
DTS Digital. Daily 1:20-4:00
THE TIME MACHINE PG
Frightening scenes, not suitable for younger children. DTS Digital. Fri-Wed 6:45-9:10
ICE AGE G
DTS Digital. On 2 screens. Daily 12:10-1:10 2:10-3:10 4:20-5:20 6:30-7:20 8:40-9:20
THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout. DTS Digital. Daily 12:50-4:45 8:50
A BEAUTIFUL MIND PG
Mature content. DTS Digital. Daily 1:15-4:10 7:10-10:10

WESTMALL 6 CINEMAS
DTS Digital. Daily 12:30-2:45 4:40-6:45 9:00
QUEEN OF THE DAMNED 14A
Violent scenes. Daily 1:30-3:45 6:40-9:15
40 DAYS AND 40 NIGHTS 18A
Daily 1:45-4:20 7:30-9:45
COLLATERAL DAMAGE 14A
Violent scenes. Daily 4:40-9:00
CROSSROADS PG
Not suitable for younger children. Daily 2:15-6:50
JOHN Q PG
Mature themes. Daily 2:00-4:30 7:10-9:30
THE COUNT OF MONTE CRISTO PG
Violent scenes. Daily 1:15-4:10 7:20-10:00
MONSTER'S BALL 18A
Crude content, coarse language throughout. Daily 10:10
FRAILTY 14A
Violent and disturbing scenes. DTS Digital. Daily 1:10-3:50 6:40-9:10
DUCT TAPE FOREVER PG
DTS Digital. Daily 1:30-7:45

VILLAGE TREE MALL CINEMAS
1 Gervais Rd. St. Albert 459-1849
MURDER BY NUMBERS 14A
Fri 7:00-9:45 Sat-Sun 1:15-4:15 7:00-9:45 Mon-Thu 7:00-9:45
THE ROOKIE G
Fri 6:45-9:30 Sat-Sun 12:45-3:45 6:45-9:30 Mon-Thu 6:45-9:30
FRAILTY 14A
Violent and disturbing scenes. Fri 7:30-9:45 Sat-Sun 1:30-4:30 7:30-9:45 Mon-Thu 7:30-9:45
CLOCKSTOPPERS PG
DTS Digital. Daily 12:30-2:45 4:40-6:45 9:00
ICE AGE G
DTS Digital. Daily 12:30-2:45 4:40-6:45 9:00
HIGH CRIMES 14A
Fri 6:45-9:30 Sat-Sun 1:00-4:00 6:45-9:30 Mon-Thu 6:45-9:30
NATIONAL LAMPOON'S VAN WILDER 18A
Crude content, coarse language throughout. Daily 10:10
BLADE II 18A
Gory violence, gruesome scenes throughout. Fri 1:15-4:15 Sat-Sun 1:40-7:15 9:45 Mon-Thu 7:15-10:10

SHOWTIME PG
Coarse language. Fri-Sun 7:15, 10:00 Mon-Thu 7:15
THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout. Fri 7:45 Sat-Sun 3:00-7:45 Mon-Thu 6:30
A BEAUTIFUL MIND PG
Mature content. Fri 6:30-9:15 Sat-Sun 12:45, 3:30-6:30 9:15 Mon-Thu 6:30
MEN WITH BROOMS 14A
Coarse language. Fri 6:30-9:00 Sat-Sun 1:15, 3:45-6:30 9:00 Mon-Thu 6:30
MONSTERS, INC. G
Sat-Sun 1:15, 4:15

FAMOUS PLAYERS
Gateway D
29 Ave. Calgary Trail. 430-6977
CHANGING LANES 14A
Fri Mon Tue Wed Thu 7:30-9:45 Sat-Sun 2:00-4:10 7:30-9:45
THE ROOKIE G
Fri Mon Tue Wed Thu 7:40-9:50 Sat-Sun 1:10-3:20 7:40-9:50
MEN WITH BROOMS 14A
Coarse language. Fri Mon Tue Wed Thu 7:20-9:35 Sat-Sun 1:30-4:00 7:20-9:35
MONSTER'S BALL 18A
Sexual content. Fri Mon Tue Wed Thu 6:55-9:20 Sat-Sun 3:30-6:55 9:20
MURDER BY NUMBERS 14A
Fri Mon Tue Wed Thu 7:00-9:40 Sat-Sun 1:40-4:20 7:00-9:40
RETURN TO NEVERLAND G
Sat-Sun 1:20
DUCT TAPE FOREVER PG
Fri Mon Tue Wed Thu 7:10-9:15 Sat-Sun 1:50-4:10 7:10-9:15
THE ROOKIE G
Fri Mon Tue Wed Thu 6:50-9:30 Sat-Sun 1:00-3:50 6:50-9:30
NOTHING BUT THE TRUTH 18A
Graphic war violence. Fri Mon Tue Wed Thu 6:40-9:25 Sat-Sun 12:45-3:40 6:40-9:25

Paramount THX
DTS Digital. Daily 12:30-2:45 4:40-6:45 9:00
CHANGING LANES 14A
Fri Mon Tue Wed Thu 7:00-9:20 Sat-Sun 2:15-4:30 7:00-9:20
SilverCity West Edmonton Mall
WEM. 8802-170 St. 444-2400
BEAUTY AND THE BEAST G
No passes, no coupons. 12:30 pm
BLADE 2 18A
Gory violence, gruesome scenes throughout. THX Fri Sat Mon Tue Wed Thu 6:40-8:00 10:50-12:00
CHANGING LANES 14A
THX 12:40-2:40 7:15-10:15
CLOCKSTOPPERS PG
THX Fri Sat Mon Tue Wed Thu 12:40-3:30 6:40-9:40
ICE AGE G
THX 12:10-1:40 2:30-5:00 7:30-9:50
MURDER BY NUMBERS 14A
THX 12:50-4:00 7:10-10:30
NATIONAL LAMPOON'S VAN WILDER 18A
Crude sexual content throughout. THX 1:30-4:30 7:40-10:40
PANIC ROOM 14A
Gory violence. THX 12:45-3:40 6:45-9:30
DUCT TAPE FOREVER PG
THX 9:10

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout. THX 1:10-5:10 9:20
THE ROOKIE G
THX 12:30-3:40 6:50-10:10
THE SCORPION KING 14A
No passes. 3:20-6:00 8:30-11:00 THX 12:00-12:15 1:00-2:20 2:40-3:50 4:50-5:20 7:00-7:20 7:50-9:40 10:00-10:20
WWF: BACKLASH
Classification not available. THX 11:00-11:35

Westmount Centre
111 Ave. Groat Rd. 455-8726
CHANGING LANES 14A
Fri Sat-Sun 1:00-3:45 7:30-10:00 Mon Tue Wed Thu 7:30-10:00
MURDER BY NUMBERS 14A
Fri Sat-Sun 12:30-3:30 7:00-9:35 Mon Tue Wed Thu 7:00-9:35
PANIC ROOM 14A
Gory violence. Fri Sat-Sun 12:45-4:00 6:50-9:20 Mon Tue Wed Thu 6:50-9:20
THE SCORPION KING 14A
No passes. Fri Sat-Sun 12:15-2:30 4:45-7:15 9:50 Mon Tue Wed Thu 7:15-9:50

MOVIES 12
110 Ave. 50th Street. 472-9779
CINEMA CITY 12
1633 99 Street. 463-1481
SHOWING AT BOTH CINEMAS
THURSDAY, APR. 18, DATE OF ISSUE ONLY
JOHN Q PG
Mature themes. Thu 11:00-1:35 4:35-7:15 9:55
COLLATERAL DAMAGE 14A
Violent scenes. Thu 11:15-1:40 4:10-7:05 9:35
THE COUNT OF MONTE CRISTO PG
Violent scenes. Thu 10:55-1:30 4:25-7:20 9:50
BIG FAT LIAR G
Thu 11:20-1:45 4:10-7:20 9:30
SCORPION KING 14A
Crude content and coarse language throughout. Thu 12:00-2:25 4:55-7:65 10:10
DRAGONFLY PG
Frightening scenes. Thu 9:40
SNOW DOGS G
Thu 11:50-2:05 4:50-7:30 9:45
VANILLA SKY 14A
Coarse language, sexual content. Thu 10:50-1:30 4:15-7:05 9:55
THE MOTHMAN PROPHECIES PG
Frightening scenes. Thu 11:40-2:10 4:45-7:25 10:00
A WALK TO REMEMBER PG
Thu 11:35-2:00 4:35-7:45 10:10
HARRY POTTER AND THE PHILOSOPHER'S STONE PG
Frightening scenes. Thu 10:40-1:25 4:20-7:10 10:05
OCEAN'S ELEVEN PG
Coarse language. Thu 11:25-1:55 4:40-7:40 10:10
JIMMY NEUTRON: BOY GENIUS G
Thu 11:55-2:20 5:00-7:25

High school killing confidential

Murder by Numbers is more than your average teen perfect-crime tale

BY JOSEF BRAUN

Justin and Richard are high school seniors who appear to have very little in common. Justin's a quiet intellectual with a Rimbaud fixation who buries his nose in books. Richard is an unfathomably wealthy charmer who woos the ladies and still manages to get excellent grades when he actually decides to do his assignments. But the two share a very intimate secret friendship and a mutual fascination with developing the perfect murder. The tension that develops from their vaguely homoerotic Leopold and Loeb, crime-as-philosophy thing pushes the pair into finally performing their murder, which is perfected by Justin's keen knowledge of forensics and arrogant Richard's sheer guts. They then sit back and enjoy watching the investigation unfold just as they planned. Easy as pie.

Murder by Numbers seems marketed as something more gimmicky and stale than it actually is. Written by Tony Gayton, it's as nicely layered a suspense thriller as any decent mystery novel that can be squished into a two-hour movie

The crime and its perpetrators are revealed before the action gets underway, so we're able to focus more on the film's themes and subtleties than its whodunnit routine. Yet the suspense is built deftly by Barbet Schroeder, an odd director of loads of forgettable thrillers like *Desperate Measures* and *Single White Female*, but also a few little masterpieces like *Barfly*. Schroeder's touch here is largely anonymous, but the workmanlike approach keeps things clicking at just the right momentum and steers clear of tired genre

[REVIEW] **suspense**

devices like those lame "Boo!" moments that litter most thrillers and distract you from the meat of the story. And, particularly in the wake of the recent proliferation of teen thrill killings, *Murder by Numbers* has a lot of meat.

Never mind the Bullock

Even better, it has a good hard-boiled protagonist in homicide detective Cassie Mayweather, played by Sandra Bullock. Bullock's tomboyishness is used here not simply to contrast her fetching femininity, but to work some muddied grit into the corners of a character that in just about any other movie would most certainly be a man. Cassie's a work-

obsessed gal who lives on a houseboat, likes no-nonsense booze and no-nonsense sex—it's her cunning focus on her work that's sexy, not some token moment of hoochie-coo female vulnerability that Hollywood usually likes to pamper us with. The only letdown in her character trajectory is that her mysterious dark side isn't left at all mysterious. Solving the crime at hand and throwing a subtle sprinkling of character info would have been more than enough, but Gayton caves in to convention and crams in an entire, fully-resolved side plot involving that horrible event in Cassie's past that made her become a cop. (There's goes the need for further Cassie Mayweather mysteries.)

What's interesting about *Murder by Numbers* is that, on one hand, as basically satisfied as I was with the film, I felt like I couldn't quite believe that these two calm, handsome, smart, popular kids would perform this crime. The philosophical angle they take doesn't mean

much in itself; I read Jean Genet and Baudelaire when I was a kid but I didn't think about killing anybody. But then, if you tried to make a movie about any of the many real life teen killings of the last few years, I'm not sure I would necessarily believe that any of those kids would kill. Which was the main problem with last year's *Bully*, a film which believed the mere dramatiz-

ing of a teen killing would somehow make it easier to comprehend. Simply watching teens kill each other in a movie is no more enlightening than watching a jet crash into building on TV ad nauseam. ☹

Murder by Numbers
Directed by Barbet Schroeder. Written by Tony Gayton. Starring Sandra Bullock and Ben Chaplin.

Saving private Benjamins

It's *All About* money in *Rat Race* meets *Miami Vice* gun fest

BY JOSEF BRAUN

When we think about Miami, most of us think of guns, drugs, crooks and old people—and what all these things have in common is cash-money. Set in the broad streets and yacht docks of Miami, *All About the Benjamins* is about just that, \$\$\$, Benjamin being a reference to Mr. Franklin's face on the American \$100 bill. The film concerns a \$20 million dollar jewel heist that gets intercepted by a wise-cracking, ex-con con artist who wins \$60 million in the Florida State Lottery and gets intercepted by a maverick bounty hunter who'll nab a cool \$3,000 for apprehending the ex-con. Big money, big rocks, big guns, big mouths and everyone will do anything to get in on the action. Think of it as *Rat Race* meets *Miami Vice*.

All About the Benjamins is chock-full of fence-hoping, car-chasing, glass-shattering, bullet-flying action, and plenty of it is in slow motion, the action movie director's version of the instant replay. The director in this case is award-winning music videomaker Kevin Bray and, predictably, the movie's best moments come when Bray plunges into full-

on music video schtick, particularly the scene in which the con artist and his girl discover they've won the lottery; she does flying kicks, he does a little dance, they jump on the bed and pretend to wipe their butts with cash and it's all very cute and slickly put together in a hip-hop fueled montage of eye-catching

[REVIEW] **action**

visual effects. Little that Bray does here is very inventive, but it is functional. And if you miss the use of freeze frames in action movies, *Benjamins* has, oh, about 50 of them

Ice to C you

Bucum Jackson the bounty hunter is played by Ice Cube. (I hope this character returns in a cop movie just so you can hear someone say "Book 'em, Jackson!") You know times have changed for black American cinema when Cube has graduated from *Boyz n the Hood* to playing a guy with \$600 fish, a spacious dock-side apartment and a luxury foreign car, a guy who gets paid \$3000 for a day's work yet still feels like he's poor and is described by his co-workers as always broke. But, following the success of *Friday*, *Next Friday* and *The Player's Club* (which he directed), *Benjamins* is as much Cube's own story as Bucum's; the

film was produced and co-written by Cube and is the latest project from his company Cube Vision.

The film has a completely throwaway script (co-written by newcomer Ronald Lang) and seems conceived primarily as an opportunity for straight man Cube and his funny buddy Mike Epps (who plays the con artist Reggie Wright) to run around waving guns, looking slick and acting out their favourite action movie clichés. You could think of it as a movie star vanity project, but most vanity projects (i.e., Kevin Costner's movies) are never this much mindless fun.

What makes it fun is actually Cube's little indulgences; he's like that cool, tough-talking kid at the end of the block who can play FBI better and with more energy than anybody else, doing heroic dive rolls 'til sundown. And *Benjamins* is very much a kiddie game kind of movie—to be certain, there are moments of cold blooded violence, but the film's tone is nonetheless almost constantly lighthearted and goofy. What slowly emerges, mostly via the lik-



Buddies in bad times: Mike Epps and an off-the-ice Ice Cube go for broke in *All About the Benjamins*

able shenanigans of Reggie and his smart and foxy girlfriend Gina (Eva Mendes), is that the story is in fact not all about money, but about the beginning of a great friendship (awww!). Oh, but don't worry, they still get the money. ☹

All About the Benjamins
Directed by Kevin Bray • Written by Ronald Lang and Ice Cube • Starring Cube, Mike Epps and Eva Mendes • Opens Fri, Apr 19

Todd Solondz

Continued from page 4

work isn't set up strictly as entertainment. Bill Maplewood [the pedophile in *Happiness*] is not the villain he would be in a *Silence of the Lambs* type of film. It's difficult when the foundation of your work is ambiguity; in that sense it's inevitable that there will be mixed responses to what you do and confusion about one's motives.

VW: Despite the unpleasant, despairing aspects of your films, wonder if you don't see in them some hope, or at least solace.

TS: I don't really see them terribly bleak. There are so many books or plays or movies I see that, if they have sad endings, don't necessarily find them depressing. The only thing I find depressing is a bad movie, particularly one that's very popular that don't ascribe any moral value to happy or sad endings; it's a question of being true to the material, not imposing anything false on it. In my movies, some characters are more hopeful than others. I don't [by *Storytelling's* end] see them no longer be written off as slackers. I am hopeful for them; he'll grow from all of this. Maplewood's son. I'm hoping for him. But if one is accustomed to clearly drawn happy or sad endings, perhaps they could be taken aback by what I provide them. ☹ —JOSEF BRAUN

arts

Reap the whirlwind

Gender-bender
jokes on twisters in
Darrin Hagen's
Tornado Magnet

BY PAUL MATWYCHUK

Here's the interesting thing about Darrin Hagen: he's a sociologist at heart. Okay, on second thought, maybe it's not quite as interesting as the fact that Hagen's been able to parlay his status as Edmonton's leading drag queen into a hugely successful multimedia career as an award-winning playwright, author, actor, sound designer, composer, theatre entrepreneur and TV talk show host. But if anything else, it's something Hagen hasn't get much credit for, partly because Hagen's outsize personality and his outrageous, often raunchy use of humour (not to mention the quips on his costumes) tend to obscure his shows' subtler aspects. *The Edmonton Queen* was Hagen's autobiography as well as a nearly anthropological analysis of the hierarchical culture of a specific sexual subculture. *Piledriver!* was a sweaty sex farce as well as a study of the point on the spectrum where suppressed homosexuality and aggressively proclaimed heterosexuality intersect. *Men Are Stupid, Men Are Cra-a-a-zy* was structured as a mock sex-education seminar. And in *Tornado Magnet* (a new

remount of Hagen's hit tribute to trailer-park women from the 1997 Fringe Festival), Hagen plays Dottie Parsons, who is to the trailer park what Margaret Mead was to Samoa, only a little sassier and a lot more adept at brewing up a pot of coffee. Over the course of the play, Dottie gives the audience a systematic, point-by-point primer on every aspect of the trailer-park subculture, from fashion to food to social activities. And like the best sociologists, Hagen refuses to prejudge or condescend to his subject—in fact, Hagen (who grew up in a trailer park in Rocky Mountain House) thinks

along that's just cheap shot after cheap shot, and it's so easy because no one's going to defend [the targets of those jokes] and they're not going to defend themselves. It angers me. It just reminds me of... well, a lot of other parts of my life."

Court Intrigue

As the alpha female of her particular trailer court, Dottie's crusade is to combat exactly that attitude—Hagen calls it "mobile home-o-phobia." "The play is more about what everything stands for," he says. "For instance, Dottie judges people by their coffee, by their furnishings. Florals are a sign of friendliness, plaids are all about control. Solid colours mean she hasn't quite given in to the idea that she lives in a trailer court yet. Sheer curtains means she has nothing to hide. If she has matching fuzzy bathroom sets right down to the toilet paper cozy, she's *obsessively accessorized*."

What about fashion? What's the well-dressed trailer-park resident wearing these days? "The big thing this year is denim," Hagen says, launching into another riff from the show, "just like it has been since 1963. There are little tricks like colour-co-ordinating your curlers with your outfit. For men, the fashion issue is a simple one: at what point does butt-crack become offensive? And if you don't have a hat from the company you work for, people will think you're unemployed.... You see, you have to look at the signs

[preview] theatre

mainstream society's snooty attitude toward trailer-park residents reveals a lot about our own flaws.

"Have you ever seen the series *Trailer Court Boys* on Showcase?" he asks. "I watched five minutes of one episode and was *livid*. They treat them as a bunch of inbred retards who are alcoholics and drug dealers living in their cars and fighting over the last bottle of beer. And it's a whole series they've managed to get out of that one joke! It's completely misandric, but it's also completely classist. I really got mad when I saw it—it was a couple of years after I'd written *Tornado Magnet*, and I'd worked so hard just to give those people some dignity, you know? Just a little fucking dignity. And then to see a TV series come



Mobile home-o-phobia: the world according to Dottie Parsons in *Tornado Magnet*

and symbols because they're very private. They're not going to talk about themselves. And because of the way society looks at them, they really don't want people to know that much about them."

Putting the "divine" in *The Diviners*

Hagen originally conceived the play as an earnest tribute to his mother—he bemoans an "awful" early draft of the script as "a drag version of a Margaret Laurence novel." But he says Dottie soon evolved into a cross between his mother, Basil Fawty from *Fawlty Towers*, a "before she got famous" version of Hagen's drag alter ego Gloria Hole and Lily Tomlin's character Judith Beasley (in fact, Tomlin's name comes up at least three times during our interview). "It's all the things I heard the trailer-court ladies say as I was growing up," he says. "Kids are always

sitting around the kitchen table with their ears flapping. That's what my mom always used to say—'Don't sit around with your ears flapping!' It's my only G-rated show, and I think the reason it's a little more innocent is because it's written through my eyes as a kid."

Perhaps it's a little surprising to hear Hagen speak so nostalgically about a world that you might think would have been a pretty stifling and narrow-minded environment for him to grow up in, but his affection for his roots seems completely genuine. "Well," he says, "that wanting to get out doesn't kick in until a certain age. It's not until puberty when you realize who you're turning into and that world feels way too small. But when you're a kid, that world feels pretty big." ☐

Tornado Magnet
The Roxy • To Apr 28 • Guys in Disguise • 453-2440

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Mike McCartney

Almost famous

Charm isn't quite enough to save hodgepodge *Poki Talks!*

By PAUL MATWYCHUK

Actor/playwright Jeff Haslam's new show *Poki Talks!* begins with a short documentary in which various local celebrities both real (David Belke, Darrin Hagen, Peter Brown) and fictional (Susanna Patchouli, Colin Maclean) offer their opinions on Poki Schvedtar, the care-free but egomaniacal Mitteleuropean super-celebrity Haslam has portrayed off and on ever since creating him in the *Die-Nasty! Soap-a-Thon* back in 1994. It's always fun to see a fictional character acquire the detailed backstory of a real live person, and I appreciated the willingness of so many people to further the gag along—Michael Phair expresses regret that Poki didn't follow his suggestion to run for mayor; *Journal* fashion writer Jean Fraser is surprisingly funny as she talks about Poki's flamboyant style of dress; CBC Radio's Peter Brown breaks down sobbing while David Belke stonily reveals that "Poki barely speaks to me."

What follows are a series of scenes in which Carole Lam (Cathleen Rootsaert)—the creator of the documentary we've just finished watching—repeatedly shows up at

Poki's doorstep hoping to conduct the interview with Poki that she needs to complete her film, only to be turned away by his doddering, half-senile maid Dorothea (Davina Stewart), all interspersed with campy song-and-dance numbers performed by Poki himself.

Haslam bills the show as a "vaudeville," not a play, and while you realize pretty early on that the show isn't going to amount to much more than a loosely connected series of songs and comic bits, Haslam's



charisma, his boundless energy and obvious willingness to please take this rather thin material a surprisingly long way. At the same time, though, as appealing as Haslam and his co-stars may be, there's no disguising the slapped-together feel of this show, the sense that "vaudeville" may be a euphemism for "something that was written very, very quickly." (There are a couple of tricky scene transitions that obviously still haven't been worked out—so much so that jokes acknowledging their very awkwardness have had to be written right into the script.)

The Malta method man

Apart from a cute sketch depicting Poki's brief, unsuccessful mid-'70s stint as an early-morning TV talk

show host (the light-blue suit and white dress shoes costume designer Leona Brausen has unearthed for Haslam to wear are perfectly, appropriately hideous), the show's best moments are the musical numbers. Haslam and his co-stars have an unerring knack for lampooning all sorts of extremely specialized musical idioms, from the cornball, cheez-ola showbiz razzmatazz of Poki's big show-stopper "Booze! Booze! Booze!" to the hilariously minimalist tap-dancing of Poki's friend Irmengarde (Davina Stewart) as she declaims the lyrics to "If I Only Had a Brain" to the glottal-choked Europop of Malta's representatives at the Eurovision Song Contest. (The musical director is the absurdly youthful-looking Stephen Delano, a kid who wears his outfit of eyeglasses, cardigan and bow tie like he was born for it.)

However, the connecting material is too full of lags, especially during an overlong, chaotically edited video segment in which Carole's camera chases a publicity-shy Poki and Irmengarde up and down Whyte Avenue. There are some laughs to be had when Poki launches into a couple of his trademark rants, but the targets—bad drivers and an inconvenient ATM at a nearby Bank of Montreal—seem pretty arbitrary and unconnected to the rest of the play. And a subplot about mild-mannered Carole's envy of Poki's fame-powered self-confidence



feels hazy and underdeveloped.

Schvedtar, Plate than never

Perhaps part of the reason *Poki Talks!* feels like a disappointment is that it seems so content to be nothing more than a grab-bag of random bits. There's nothing wrong, of course, with wanting to create a show that's just a fun little diversion (e.g., Sheri Somerville's musical revues *Songs of Me* and *Around the World With Me*); it's just that with a little more effort, *Poki Talks!* could have not only been a smart, funny send-up of celebrity culture, but also given its central character some interesting new layers—the way Haslam did in his fun Fringe show *Citizen Plate*, where

another one of his improv characters found himself placed in all sorts of unfamiliar new situations.

Jeff Haslam is a talented guy who more than deserves his celebrity, and I look forward to what he comes up with next. But at the same time, I can also understand how a lot of aspiring playwrights and actors might look at the ease with which a casually assembled show like *Poki Talks!* was able to get a mainstage berth in the Edmonton theatre season (not to mention a sweetheart review from the *Journal*) and feel more than a little frustrated. ☐

Poki Talks!

Varscona Theatre • To Apr 27 • Teatro la Quindicina • 433-3399

THEATRE NOTES



all the world is a stage

By PAUL MATWYCHUK

Grandson of the circus

Circus • Arts Barns • Apr 19-28 • preVUE "When you're a circus artist, you have a free life, a free spirit," says actor/playwright Dick Feld. "When you're living in an old folks' home, it's like you're living in a cage."

That's the idea at the centre of Theater Terra's new children's play *Circus*, which closes out Fringe Theatre Adventures' season of shows for young audiences. Feld is intimately familiar with the free life of a travelling artist; he's worked for nearly three decades as an actor and puppeteer and has toured shows across Europe and North America. In *Circus*, which he co-wrote with Theo Terra, he plays 83-year-old "Grandpa," a retired circus performer who now lives out a dreary existence in a retirement home ruled over by a domineering nurse who constantly threatens him with eviction should he violate even one of her repressive rules. The only pleasures left in Grandpa's life are his memories of his late wife, a one-

time tightrope walker; playing with his pet cat (who he hides from the nurse underneath the huge tiger rug in his room); and his daily visits from his adoring grandson Jimmy. Together, the two of them hatch a plan to defy the nurse and stage a circus inside the home the very night she's planning a singalong.

"His grandson sees that he's not happy at all," Feld says, his old-world Dutch accent making him sound rather grandfatherly himself, "and pushes him more or less to do things that are not allowed. I think a lot about how young people deal with old people—it's not like we have a message for the audience, but it's always nice when children think about it and maybe see older people in a different light.... Most often, I guess, it's the parents who see the underlying theme of the play. But I think that while the children mainly identify with the little boy in the show, they also identify with the old man, because he's treated more or less like a child by the nurse."

Jimmy, the grandson, is the only character in the play who is portrayed by a puppet, and I ask Feld if he finds it unusual that the character the kids tend to gravitate to is the only non-human on the stage. Feld doesn't think it's strange in the least. "Children can always relate to puppets easier," he says. "It's more of a flat character, so there's more fantasy in it."

However, I get the sense that Feld prides himself on the fact that his shows contain a few complications all the same. Like most children's entertainers, he says that he's tried to make his show enjoyable for both kids and adults. Often all that a claim like that means is that they've thrown in a few one-liners

about pop culture or parodies of famous movie scenes, but in Feld's case, he means that he's tried to ensure that his story and the emotions it triggers will mean something to everyone in the theatre, regardless of their age. "When we say it's a puppet show, people always get the wrong idea about it," Feld says. "We always say that it may be theatre for children, but it's never childish."

Fling's to come

There's a lot of empty, flat prairie highway separating Edmonton from the rest of Canada's theatre centres, but that's no reason why our creative little burg shouldn't enjoy a higher profile in the rest of the country. Accordingly, playwright Vern Thiessen has created an event he's calling the **Spring Fling**. He's probably reconsidering the title in the wake of Monday's mammoth snowfall, but the principle behind the whole thing remains a strong one.

This weekend, he's flying in artistic directors from across the country—including Lorne Pardy (Ottawa's Great Canadian Theatre Company), Brian Quirt (Toronto's Nightswimming Theatre), Katrina Dunn (Vancouver's Touchstone Theatre) and Vanessa Porteous (Calgary's Alberta Theatre Projects)—for two days of schmoozing and playgoing. There's a self-promotional aspect to the event, to be sure (one of the plays everyone is seeing is Thiessen's *Apple*), but since there's going to be a reception for the out-of-towners and all Edmonton theatre artistic directors and general managers at Donna on Saturday from 7 to 7:30 p.m., there will be plenty of networking opportunities for everybody. ☐

Tornado machet
a salute to trailer court women

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How do you like this Apple?

Very much so—Vern Thiessen's play is magical, delicious

By DAN RUBINSTEIN

The perfect apple is both tart and sweet, juicy yet firm, glossy on the outside but meaty on the inside—and small enough to grasp in one hand but large enough to

hide to get a satisfying bite. (A more dichotomous fruit you'd have a hard time finding. The lowly pear? Bah!)

Accordingly, playwright Vern Thiessen's *Apple* features many similar dualities. At first it appears to be a simple story about an almost business-like dysfunctional marriage and the husband's affair with a younger woman. But by the time you're chewing away at the core it has blossomed into an infinitely deeper, emotionally powerful and even comic play examining honesty in relationships, misdirected disdain, unintended consequences, the clarity of mortality and, ultimately, true love.

Thiessen doesn't waste any time getting the plot moving. Evelyn (Coralie Cairns) comes home from work cursing about her day at the office and doesn't take a break from her harangue long enough to let her husband Andy (Shaun Johnston) tell her that he's been fired from his comfortable government job. You get the feeling that the stability provided by his work was pretty much the only thing holding their marriage together. In the very next scene, sitting on a park bench with a newspaper—do people actually do this after they've been fired?—Andy meets Sam (Daniela Vlaskalic), a beautiful young med student who's been watching him from her condo window and has her mind set on an impromptu anatomy lesson.

Aside from the plausibility of such a nubile co-ed selecting a random, albeit handsome middle-aged man for her afternoon delight, everything else in *Apple* feels wholly believable and fresh. The pauses and interruptions that dominate the realistic dialogue do say more about the characters than the words themselves; this style works here—it's not just a writer's misfire. The medical terminology narration delivered by Sam in the scene breaks, likewise, is more than a contrived theatrical device—it frames the story in a universal human context. And all three performances themselves are extremely engaging, both the

most notably his character Jake in *Jake and the Kid*, but also a role in 1994's charming Canadian road movie *Road to Saddle River*.)

Bodies in trouble

While the river of praise is flowing, special mention must also be made of Narda McCarroll's set and lighting and Dave Clarke's original music and sound design. The subtle changes in

light are evocative without being obvious, and the music underscores the

mood perfectly. Director Ron Jenkins has the actors move around the small, simple set naturally yet pointedly; Cairns, Vlaskalic and Johnston all show themselves to be tremendous physical performers in this production. Vlaskalic's body language screams out romance and eroticism; Cairns captures a body in decay.

Although Thiessen sets up the conflicts in a fairly traditional way—guess who winds up treating Evelyn



Daniela Vlaskalic and Shaun Johnston in *Apple*. Photo by [illegible]

at the hospital when she gets sick?—it's what he does with these situations that give *Apple* its resonance, its laughs and shudders and tears. There are no easy answers when you've fallen out of love with your wife and she contracts a serious disease. So Andy—with Johnston's often sour, bewildered facial expressions conveying genuine esoteric drifting and yearning—has to figure out what to do like he's the first guy who's ever had to make these kinds of decisions.

Apple may have been written by a man, but it'd be trivial to criticize this as a male-centric play. After all, you don't care about the gender of an apple you're about to take that first mouth-watering bite out of—you just want it to be everything nature has made possible wrapped up in a flawless little package. ☉

Apple Kaasa Theatre (Jubilee Auditorium) • To Apr 21 • Workshop West • 477-5955/420-1757 (TIX on the Square)

ARTS WEEKLY

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ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •SYMBOL OF QUALITY: Original, Alberta-made crafts from 18 Alberta Craft Council members. Until Apr. 27. •THE DISCOVERY GALLERY ONE FAMILY'S PASSION: For over a century, more than a dozen women of the McFall family have made hundreds of quilts. Exhibition represents five generations. Until June 5.

ART BEAT GALLERY 8 Mission Ave., St. Albert, 459-3679. **RAVENS—A SENSE OF WONDER:** New works by gallery artists. Apr. 19-21 Opening reception FRI, Apr. 19, 6-9pm. Artists in attendance.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. **MELODY OF COLOURS:** Marie Gervais (watercolours, mixed media), Maryse Fillion (watercolours), Eva Hontela (acrylics), Genevieve Menard (cards), Jacques Baril (weaving). Until Apr. 24.

CITY HALL Sir Winston Churchill Sq. **CRITIC CHOICE SHOW:** Edmonton Art Club exhibition of paintings. Apr. 23-May 5. Opening reception TUE, Apr. 23, 7pm. Artists in attendance.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •JOE NORRIS-PAINTED VISIONS OF NOVA SCOTIA Until May 5. •FLUFF AND FEATHERS, BEADS AND BRAIDS: Work by Cornelius Krieghoff, Edward Curtis and contemporary works by First Nation artists Norval Morrisseau, Joanne Cardinal-Schubert, Alex Janvier, George Littlechild. Until May 5. •JUDY CHICAGO-RESOLUTIONS: A STITCH IN TIME: New work by Judy Chicago, creator of the installation *The Dinner Party*. Until June 9. •FABRICATIONS: New work by Gillian Collyer, Janet Norton, Zoe Williams. Until June 9. •THE KITCHEN GALLERY: NESTING: New installation by Holly Newman. •CHILDREN'S GALLERY FROM HEAD TO TOE: Created by Lisa Murray. Until July 28. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm. •Lecture Theatre. THU 18 (7pm): The Alberta Society of Artists Public Lecture Series—Visit With Artists: STANDIN' IN THE SHADOWS: with Chuck Stake and Don Mabie •THU 23: Video presentation of The Making of Judy Chicago's *Dinner Party*

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. **BFA GRAD SHOW 2002:** Until Apr. 30. Opening reception THU, Apr. 18, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535 Eskimo soapstone carvings (human, bears, walrus, seals, birds, Inukshuk) by M. Iyaituk. West Coast Indian and Eskimo silver jewellery by L. Descoteaux.

FRAME OF MIND GALLERY 6150-90 Ave., Ottewill Shopping Centre, 477-3463. Open Mon-Sat 10am-6pm. Edmonton Washi Chigiri Art Association annual group exhibition. Daily afternoon demos. Until Apr. 25.

THE FRINGE GALLERY Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday. 1:33: Group exhibition of figurative sculpture. Until Apr. 30.

GALLERY WALK ASSOCIATION SAT, Apr. 20, 10am-5pm-SUN, Apr. 21, noon-4pm. •BEARCLAW GALLERY, 10403-124 St., 482-1204. **SPRING THAW:** New works by Joane Cardinal-Schubert. •AGNES BUGERA GALLERY 12310 Jasper Ave., 482-2854. New works by new gallery artists Janice Mason-Steeves, Karen Yurkovich and Ken Wallace. •DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. **SPRING SHOW:** New work by gallery artists. Opening reception SAT, Apr. 27, 2-4pm. Work by Antonio Murado. Peek at upcoming spring show featuring David Thauberger, Caio Fonseca, Ron Kingswood, Sylvain Voyer, Don Proch, David Robinson, Wilf Perreault, Reta Cowley, Tony Scherman. •ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402 **APRIL FLOWERS:** Works in watercolour and oil by Sheila Knox and Donna Gallant. Until May 4. •FRONT GALLERY 12312 Jasper Ave., 488-2952 Open Tue-Sat 10am-5pm. New paintings by Jeff Sylvester. Apr. 20-May 4. •SCOTT GALLERY 10411-124 St., 488-3619 Open Tue-Sat 10am-5pm. •CHINATOWN TANGO Solo exhibition of new works by Edmonton artist Dick Der. •JAZZ FOR BREAKFAST: Solo exhibition of new work by Edmonton artist Marianne Wochtel. Until Apr. 23. •WEST END GALLERY 12308 Jasper Ave., 488-4892 **TARAXACUM** Landscapes by Kathleen Moors-Harrigan. Apr. 20-May 2. Opening reception SAT, Apr. 20, 1-4pm. Artist in attendance.

GENERATIONS GALLERY 5411 51 St., St. Mary's, 465-2777 Open daily 10am-6pm. **THE UNUSUAL DAYS** Presented by The Group With No Name (an artist collective from Leithbridge). Figure drawings, paintings and

sculptures. Until May 6.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. **SPRING SHOW:** Featuring Lupe Rodrigues and Barbara Ballachey. Until May 4.

GRANT MACLEWAN COLLEGE Jasper Place Campus, 10045-156 St., Studio 109/113, 497-4321. **UNDERGROUND UNDERGLASS:** The Fine Art Program Graduate Exhibition. Apr. 24-25, 11am-7pm; Apr. 26, 11am-5pm; Apr. 28, 1-5pm; Apr. 29, 11am-7pm. Opening reception Apr. 27, 7-9pm.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. **POSTMARK:** Works by Clay Ellis. Until Apr. 20.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. Exhibition of landscape works by Pearl Murray and Mary Sustrick. Until May 2.

JOHNSON GALLERY •7711-85 St., 465-6171 Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Sengraphs, watercolours and pottery by various artists. •11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by various artists.

LATITUDE 53 10137-104 St., 423-5353 Open Tue-Fri 10am-6pm, Sat noon-5pm. •NEW GEOGRAPHERS: Six emerging Edmonton artists curated by Isabela C. Varela. Until May 18. •PROJEX ROOM: MILLION DOLLAR MOUNTAIN: A humorous investigation of mapping by Kris Lindskoog. Until May 18.

MCMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **THEN AND NOW:** Exhibit of quilts highlighting early pieces along side recent work by some well known Canadian quilters. Until June 16.

MOUNTAIN FOODS CAFÉ - JASPER 606 Connaught Drive, across from the Via Station **KUNST AUSSTELLUNG EXHIBITION WALL** Works by Maria Kavcic. Until May 6.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. **UTILITY:** Sculptural furniture by Catherine Burgess, Agnieszka Matejko, Megan Strickland. Until Apr. 27. •ARTIST IN RESIDENCE YOUTH WORKSHOP: Plaster casting workshop with Agnieszka Matejko, for ages 12-15 yrs. \$10 ea. Pre-register.

RED GALLERY AND STUDIO 9621 Whyte Ave., 439-8210. Open Tue-Sat 11am-5pm. Recent domestic landscapes, portraits and still lifes by Christl Bergstrom. Ongoing.

RIGOLETTO'S CAFÉ 10068-108 St., 426-2122. Open Mon-Sat 11am-2am. **DAMSELS IN DISTRESS:** Exhibition and sale of funky paintings by Christine Frost.

SNAP GALLERY 10137-104 St., 423-1492 Open Tue-Sat noon-5pm. Michiko Suzuki, Japanese artist, recent mixed media prints and installation. Until May 11.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. **NEW ASPECTS:** Oil paintings, watercolours and mixed-media works by various artists.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

UNIVERSITY EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. **HANDSCAPES:** Original watercolours by Karen Ferrar. A final visual presentation for the Certificate of Fine Arts.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. **SUITE NEW PAINTINGS:** By Les Graff. Until Apr. 27.

THE VAAA GALLERY 3rd Fl., 10215-112 St., 421-1731. **SOJOURN:** Recent paintings by Brent R. Laycock. Apr. 25-May 30. Opening reception THU, Apr. 25, 7-9pm.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Recent paintings combining historical floral imagery with colourful abstract panels by Tim Merrett. Until Apr. 23.

THE WORKS GALLERY Main floor, Commerce Place, Jasper Ave., 426-2122. Open Mon-Sat 11am-5:10pm. **SCRAMS AND WHISKEYS** Poetry 1, 12R. Moore, artwork by Mark Bellows, Sara Pardo, Bill Neil and Kim Rechner. Until May 4. Meet the artists SAT, May 4, 1-3pm.

DANCE

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. *The Faerie Queen*. Ballet British Columbia Choreography by Alleyne. Apr. 30-May 1. TIX @ TicketMaster.

FREEMANSON'S HALL 10318-100 Ave., 420-1757. *Odense, Paper Doll: Celebrate International Dance Week*. One paper doll, three personas, in three intimate moments of life. Apr. 19-20, 8pm; Apr. 20, 3pm matinee. TIX \$15 @ TIX on the Square.

THEATRE

APPLE Kaasa Theatre, lower level Jubilee Auditorium, 420-1757. By Vern Thiessen Presented by Workshop West. Andy's marriage is broken. He gets downsized from his job and starts to spend his days in the park. He meets a mysterious young woman. Until Apr. 21, 8pm. No show Sun, Mon evenings. TIX \$16 adult, \$13 student/senior @ TIX on the Square.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

DEEP SPACE KLEIN Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. It's 2075 and Klein is running for election aboard his orbital flagship the Deep Space Klein. Until May 4.

DIE-NASTY Varscona Theatre, 10329-83 Ave. 433-3399. Edmonton's long-running, live improvised soap opera. Every Mon, 8pm.

EVITA Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. Lyrics by Tim Rice, music by Andrew Lloyd Webber. The story of Argentina's First Lady, Eva Peron. Until June 23. TIX from \$35.

HAMLET Citadel MacLab Theatre, 9828-101A Ave., 426-4811. By William Shakespeare. Murder, sex, intrigue, conspiracy, suicide and revenge... TIX \$24.61-\$44.95. Half-price rush seats one-hour before ea. performance. Until Apr. 28.

INSPIRATION! Timms Centre for the Arts, 87 Ave., 112 St., U of A Campus, 420-1757. Presented by MRB Theatre Productions. Family entertainment. Musical theatre performances, dance performances and music by MC. Fundraiser for the Cleft Palate Clinic, U of A Hospital. TIX \$15 (incl. refreshments) @ TIX on the Square.

LIVE ON SATURDAY NIGHT Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Our send-up of the late night comedy show. Apr. 19-Jul. 11.

LOUIS DAVID RIEL—THE DRAMATIC MUSICAL Convocation Hall, U of A Campus, Old Arts building, 436-3164. Presented by Musical Mania Musical Theatre Company. Thu, Apr. 18, 1-45pm. TIX \$10.

MENACE 3 INDIAN ONE ACT PLAYS 'B' Scene Studios, 8212-104 St., 420-1757, 435-8542. Presented by Sound and Fury Theatre. New one-act plays exploring the animals inside ourselves. Including: *Motherless Pig* by Royce Vavrek; *Troll Girl* by Scott Sharplin; *Excess Unwanted Growth* by David Owen. Apr. 25-May 5, 8pm, Thu-Sat. Pay-What-You-Can matinees Sun, 2pm. Two-For-One Tue, Apr. 30, 8pm. TIX \$12 adult, \$10 student/senior. Adv tickets @ TIX On The Square.

THE MIRACLE WORKER Horizon Stage, 1001 Calahoo Rd., Spruce Grove, 962-7631, 451-8000. Presented by Horizon Players By William Gibson. The story of Helen Keller. Apr. 26-28.

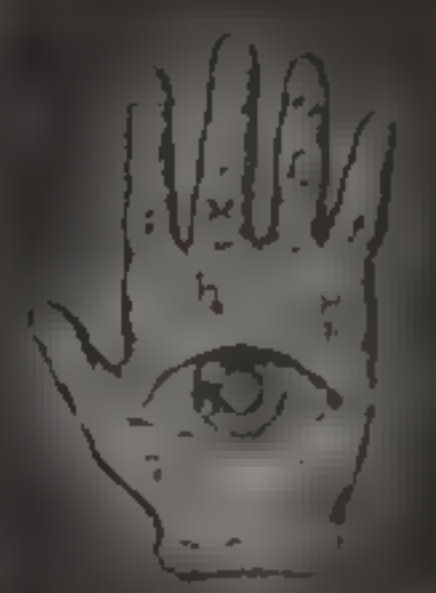
POKI TALKS! Varscona Theatre, 10329-83 Ave., 420-1757, 433-3399 (voice box #2). Presented by Teatro La Quindicina. Written and performed by Jeff Haslam. Directed by Stewart Lemoine. Poki Schvedtar unravels the tangled web of his life and loves in this multi-media trapeze across the globe. Also starring Davina Stewart. Until Apr. 27, 8pm; Saturday matinees 2pm. TIX \$15 adult, \$12 student/senior/equity. Adv tickets @ TIX on the Square. Tue evening, Sat mat pay-what-you-can.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm. Rapid Fire Theatre features teams of improvisers.

TORNADO MAGNET: A SALUTE TO TRAILER COURT WOMEN The Roxy Theatre, 10708-124 St., 453-2440. Presented by Guys in Disguise. By Darrin Hagen. A tribute to the mothers of mobile home country. Until Apr. 28. Tue-Sat 8pm; Sun matinees 2pm. TIX @ ROXY Theatre Box Office.

WEST SIDE STORY Eastglen High School, 11430-68 St., 479-1991. Musical. Set in the year 2002 brought up-to-date with hip-hop dance. Until Apr. 20, 7:30pm. TIX \$5 student/senior; \$2 adult.

WRECKED Armuth Theatre Space, 11315-106 Ave., 454-0583. By Chris Cradlock. Presented by Armuth Theatre Association. About alcohol and youth. Apr. 19-20; 8pm.



ROCKIE HOROSCOPE

BY ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19): Highly visible and in-your-face Rams are better off this week if they talk softly and carry a big stick. Instead of striking out at people who irritate you, strike a pose! Relationships with colleagues are closely tied into earnings, and both are dependent on photography, music, drugs, oil and plastic by-products. Nothing particularly dramatic is scheduled until early May, which is when your Mars ruler runs into Saturn, the great naysayer. Figure out a game plan ahead of time, both an offense and a defense.

♉ TAURUS (Apr 20-May 20): Taurus could have a hard time for no apparent reason, feeling like lightning is about to strike or, more likely, falling head over heels for yet another inappropriate love interest? These are a few of the things that could have happened to you over the past six springs, whenever Venus in Taurus was challenged by erratic Uranus in Aquarius. Sad to say—maybe not too sad—this is the last week that planetary configuration will occur in your lifetime. Make the most of whatever wildness and weirdness you can get into.

♊ GEMINI (May 21-June 20): The Twins and the Rams are on similar paths, heading for a confrontation with stark reality early next month. I'm not sure whether you'll go up against each other or if the conflict is an internal one, a choice you'll have to make for yourself, by yourself. Be careful. Having single-minded Mars in your sign can make you more careless and impulsive than you normally would be. Come the 25th, vivacious Venus will be in Gemini adding oomph to your appeal, and that, too, can be dangerous.

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EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •**MRIYA EXHIBITION**: 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •**Animals as Architects** exhibit weekends, drop-in 1-4pm. SUN 14, 21, 28 (1-4pm): Songs of Spring. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family.

McKay Avenue School 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**GLACIERS TO CARTIER: EXPLORERS**: Until May 27. •**DISCOVERY ROOM**: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •**RIBBONS AND RUFFLES SHOW**: Spring in the Show Pyramid. Until June 9. •**ART OF MARGUERITE BASKETT**: Watercolours by Marguerite Baskett. Until May 24. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family. •473-3482. SUN 28 (11am-4pm): **PARROTS OF THE WORLD SHOW**: Presented by the members of the Edmonton Pet Parrot Association.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada Pipeline Gallery: Space Place**: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH**: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY**: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY**: •**BUG ROOM**: Live invertebrate display. Permanent. •**THE BIRD GALLERY**: Mounted birds. Permanent. •**THE SIXTIES EXHIBITION**: Exhibition continues until May 12. An explosive mix of images, objects and sound exploring the decade that changed us all. Mike McCartney's Liverpool - Sixties Black and Whites. Until May 12. •**ALICE'S RESTAURANT** (The Museum Cafe), FRI 26 (9pm): Rubber Soul (Beatle tribute band). \$5 @ door. •TIX weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs); free child 6 and under; \$22.50 family. •**LECTURE SERIES—TIME TRAVELLERS IX**: THU 18 (7:30pm): *All That Glitters Is Not Gold. Metalwork in Prehistoric North America*: Dr. Michael L. Wayman. TIX \$8 @ door. THU 25 (7:30pm): *Out of the Northern Ice: Climate Change and Yukon Archaeology*: Sheila Greer, Diane Strand. TIX \$8 @ door. •**EDMONTON FILM SOCIETY** Museum Theatre. MON 22 (8pm): *Pot and Mike* (comedy, 1952). TIX \$5 adult, \$4 senior/student, \$2 kids 12 and under.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multimedia presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm): TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register. SAT 27 (2pm): Identifiable flying objects, 8-12 yrs. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Apr. 25-May 30. Stories, finger plays, and games. Drop-in.

CASTLE DOWNS LIBRARY 15379 Castle Downs Rd., 496-7090. •Every WED 9:10:30am: Pre-school storytime, 3-5 yrs. Until May 8. THU 18 (10am): Kenneth Oppel (author), 10-16 yrs.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY** FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. •*Raiders of the Lost Art*. Saturday art classes for ages 4-5; 6-8 and 9-11. •Every SAT: Drop-in youth workshops for ages 12+.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) Outside Observatory, Edmonton Odyssey, 11211-142 St., 436-0533, 433-9371. FRI 19 (8:15pm): Super Saturday session: Star Observation Night, Grades 1-6. (Alternate cloud date of Sat, Apr. 20, if needed.) Free for members of EABC (memberships available). Pre-register.

EXPRESSIÖN Z CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 474-6058. SAT 27 (2-4pm): The Time Flies. Creative music workshop for children, all ages. No cover.

GRANT MACLEWAN COLLEGE Jasper Place Campus, 10045-156 St., 497-4303. •Creative Movement classes for 2-3 yrs. Starting Apr. 27. •Children's Theatre classes, 9-12 yrs. July 15-19 and July 29-Aug. 2.

GREENWOODS BOOKSHOPPE 10355 Whyte Ave., 439-2005. SUN 28 (1pm): Join author Gerry Cook as she reads from *A Penny for Albert* (Volume One in the Dinosaur Soup Series).

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally Twos. Until Apr. 25. •Every TUE (10:15am and 2pm): Pre-school fun time. Until Apr. 23. 3-5 yrs. Pre-register. SAT 20 (2pm): A world of folktales, 6-10 yrs. Pre-register.

IDYLWYDE LIBRARY 8310-88 Ave., 496-1808. •Every WED (10:15am): Storytime, 3-5 yrs. Pre-register. Until May 8. •Every TUE (10:15am): Time for twos. Until May 7. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every WED (1pm): Pre-school storytime, 3 yrs. Pre-register. Until May 8. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Pre-register. Until May 8. •Every TUE (10:15am): Time for Twos. Pre-register. Until May 7.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 21 (1-4pm): Help Mrs. Walter make a scarecrow for her garden. SUN 28 (1-4pm): Plant a seed and watch it grow.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every THU (10am): Time for twos. Until MAY 16. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25. SAT 20 (2pm): Silly Saturdays, 5yrs+.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every WED (10:30-10:50): Time for Twos. Pre-register. Until May 1. •Every MON (10:30-10:50am): Baby laptime, walking. Until Apr. 29. SAT 20 (10-11am): Junior Stamp Club: Who am I?

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 20: Go fly a kite.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 18 (1:30-2:30pm): Parent and Pre-schooler program: Sunny Sunflowers. \$5/child. Pre-register. SAT 20 (1-4pm): Art-Ventures: A House for a Mouse. 5-12 yrs. \$2/child. SAT 27: Youth Workshop Day with Agnieszka Matejko. 12-16 yrs. TUE 23, THU 25: StArt, Parent and Pre-schooler Program: *Jungle Book*. \$5/child. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Apr. 23-May 28. Pre-register. SAT 20 (2pm): Stepping to the Tunes, 10-13 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27.

STANLEY A. MILNER LIBRARY Musical series to promote tolerance and human rights. Presented by Amnesty International Edmonton. •TUE, Apr. 23 (11:30am-1:30pm): Refugees and human rights: Michael Tilleard (speaker), Ron Taylor (folk), Mary Rankin (singer/songwriter). •TUE, Apr. 30 (11:30am-1:30pm): The history of Amnesty International: Cathy Garvey, Saren Azer, Rene Salazar (speakers), Marv Manchuru (folk), Ken Brown (actor, writer, folk singer). •TUE, May 7 (11:30am-1:30pm): What is a Prisoner of War? Dr. Leslie Green (speaker), Terry "Pops" Thrasher (folk), Patsy Amico (singer/songwriter), Janice Wiest and Brian Gregg.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-4pm. •Every SUN (1-4pm): Zoo Sundays. SUN 21 (1-4pm): All that slithers: Learn all about snakes. TIX \$2.75 child (2-12), \$4.25 adult, \$3.50 youth (13-17)/senior, \$14 family. SUN 28 (1-4pm): Monkey around.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every TUE (11:15am): Time for twos. Until Apr. 23. •Every THU (10:30am): Time for twos. Until Apr. 25. 2-2 years. Pre-register. •Every TUE (10:15am): Baby laptime. Until Apr. 23. 1-2 yrs. Pre-register. •Every WED (7pm): Bedtime tales. Until Apr. 24. Pre-register.

LECTURES/MEETINGS

ARTHRITIS SOCIETY 6389-10830 Jasper Ave. 424-1740. TUE 30 (6:30pm): Joints in Motion Marathon Training information meeting.

CENTRE FOR WELLNESS IN MOTION N Edmonton, 459-3908. Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet so you can fit better all over.

DANCE EXPRESSIONZ Capital Tower Build 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

EDMONTON RUGBY CLUBS 471-3032, 449 17893, 458-1427. Junior programs are being expanded. All players, male and female, contact the local Rugby Clubs.

METRO CINEMA 9829-101A Ave., Zeidler H. www.peaceandhumanrights.org. 426-0009. MON 22 (7 and 9 o'clock show): Presented by the International Society for Peace and Human Rights. A compilation of shorts, documentaries, and a feature disputing the issues and ideals of the C6. TIX both acts \$8 general, \$7 student/income; one act \$5 general, \$4 students/income. Fundraiser for awareness of the C66 (The Peoples' Summit).

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Apr. 26. Drop-in. •450-0511. First WED ea. month (3-4:30pm) Mill Woods Reading Group.

MULTIPLE SCLEROSIS SOCIETY 471-303 Saturday Tai Chi. Pre-register.

NORTHERN ALBERTA ALLIANCE ON RACE RELATIONS (NAARR) 425-4644, www.naarr.org. A Healing Process - Septem 11: Dealing with the Backlash. •Edmonton Immigrant Services Association, Cromdale School, East Rm., 11240-79 St., 425-4644. SUN 28 (2-4pm): Community meeting (in French).

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce 600, 10123-99 St. (W. door), 426-4620. FRI 19 (6:45-8:30am): Speaker Bob Gansel presents *Driving-How is it Going - Aye?* \$2. Everyone welcome. FRI 26 (6:45-8:30am): Speaker Barbara May presents *Learning, Living and Laughing With Life*. \$2. Everyone welcome.

ORLANDO BOOKS Bloomsbury Rm. (upstairs) 10123 Whyte Ave., 439-6670. www.geocities.com/alttopc. •Every SAT (3:30pm): Alternatives to Capitalism: Discussion and working group. FRI 19 (6:30pm): Presented by Boiling Frog. Videos: *Talk, Talk, Take Action; Activists Without Passports; Christmas Peace Action Camp*. Discussion to follow the videos. (8:30) Feature presentation: *Hidden Wars of Desert Storm*. Admission by donation.

POLISH HERITAGE SOCIETY OF EDMONTON Polish Hall, 10960-104 St. SUN 21 (3pm) Annual general meeting. All are welcome, new project information.

PROVINCIAL MUSEUM OF ALBERTA

TUE 30 (6:30pm door): Presented by Mountain Equipment Co-op. The fifth annual Vancouver International Mountain Film Festival. Featuring films: *Slave to the River; Dirt Divas; Do you like Clam Chowder: A Mt. Waddington Adventure*. TIX \$10 @ Mountain Equipment Co-op at 12328 102nd Avenue.

PUBLIC MEETING •Steele Heights Junior High School, 14607-59 St., 496-6127. THU 18 (7pm): Proposed amendment to The Matt Bern Neighbourhood Structure Plan. •Dickensfield Junior High School, 14320-88A St., 496-6216 WED 24 (7pm): Proposed amendment to the Eau Claire Neighbourhood Structure Plan.

TOASTMASTERS •N'ORATORS TOASTMASTERS CLUB NE, 474-6001. •Every THU evening overcome your fears of public speaking. •PUS SUERS TOASTMASTERS CLUB Cedar Park Inn, 51 Ave., Calgary Trail, 417-6580. •Every WED (9pm): Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Free. •**UPWARD BOUND TOASTMASTERS** 10 Fl., Baker Centre 10025-106 St., 469-5816. •Every WED (7pm) Learn to speak confidently in public.

STANLEY MILNER LIBRARY 7 Sir Winston Churchill Sq., Centennial Room, 452-4661. THU 18 (7-9pm): Presented by the Schizophrenia Society. Housing—as part of the treatment plan. •Presented by Amnesty International Edmonton Musical series to promote tolerance and human rights. •TUE, Apr. 23 (11:30am-1:30pm): Refugees and human rights: Michael Tilleard (speaker), Ron Taylor (folk), Mary Rankin (singer/songwriter). •TUE, Apr. 30 (11:30am-1:30pm): The history of Amnesty International: Cathy Garvey, Saren Azer, Rene Salazar (speakers), Marv Manchuru (folk), Ken Brown (actor, writer, folk singer). •TUE, May 7 (11:30am-1:30pm): What is a Prisoner of War? Dr. Leslie Green (speaker), Terry "Pops" Thrasher (folk), Patsy Amico (singer/songwriter), Janice Wiest and Brian Gregg.

UNIVERSITY OF ALBERTA •**COALITION AGAINST WAR AND RACISM** Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •**HOROWITZ THEATRE** Student's Union Building. MON 22: *Trekking In Tibet*: Vancouver photographer William Jans informative multimedia presentation. TUE 23: *Top of the World*.

EVENTS WEEKLY

Continued from previous page

Vancouver photographer William Jans informative multi-media presentation. TIX @ Mountain Equipment Co-op. •SPANISH LANGUAGE CAFE, Parkkallan Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner-advanced students of Spanish, opportunity to practice conversational skills. •TELUS CENTRE 87 Ave., 111 St., U of A, 453-2638. www.johnhumphreycentre.org. THU 25-FRI 26: Human Rights and Global Security-Future Directions for the Charter.

A symposium to commemorate the 20th anniversary of the Canadian Charter of Rights and Freedoms. Speakers: Warren Allmand, Kathleen Mahoney, Ian Greene, Sheila Greckol, Shielagh Day, Claude Couture, Sharon McIvor, William E. Rees, Linda Bell, Janet Singh, Robi Wasylyshyn, Rowena Xiaodong He and Tsvi Kahana. Pre-registered. •Exhibit (in conjunction with the symposium): Citizen Of The World: John Jervis Humphrey and the Universal Declaration of Human Rights. Apr. 25-May 3.

WASKAHEGAN TRAIL ASSOCIATION •Southgate Mall, SE corner, 111 St., Whitemud Dr., 425-5895, 434-2676. SUN 21 (10am): Free 9km guided hike at Top of the Ravine, Twin Brooks. Bring lunch and beverage. •434-2551. SUN 28 (10am): Free 11km guided hike at Gwynne. Bring lunch and beverage.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. MON 22 (7:30 pm). Unique Lives And Experiences: Speaker Dr. Maya Angelou.

WOMEN IN BLACK Strathcona Farmer's Market, 83 Ave., 103 St., 435-7051. •Every SAT (10-11am): Women in Black (Edmonton), a women's peace and anti-racist group invites all women and men to attend a silent vigil. Black clothing preferred, but not required.

LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs. •Every TUE (8pm): Poetry Open Stage with the Raving Poets Band hosted by The Alberta Beatnik. SAT 20 (7:30pm): *The Many Faces of God*: Featuring readings by Alice Major and others.

EXPRESSIONZ CAFE, MARKET AND MEETING PLACE 9142-118 Ave., 432-6711. TUE 23 (noon-1pm): *Write In The Line of Fire*: Political poetry, songs and stories with Anna Marie Sewell, David Huggett, Marilyn Dumont and Leo Campos. Free.

LAURIE GREENWOODS VOLUME II 12433-102 Ave., 437-0191. TUE 23 (7:30pm): Celebrate Canada Book Day: Launch of *Beyond Spite* by R.F. Darian (Cheryl Stacey) and *Habits and Love* by

Rod Schumacher. Reading by Gail Helgason from *Swimming Into Darkness*. Free.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •First WED ea. month (3-4:30pm): Mill Woods Reading Group.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq. •Library Theatre, 496-7056. TUE 23 (7pm): Celebrate Canada Book Day. Featuring writers Gary McPherson, Monica Hughes, Todd Babiak and Joyce Harries. •Library Theatre, 490-1414. FRI 26 (8pm): Poetry of Victory and DaFeets. Featuring dance interpretations of poetry, street poetry, winners of the Raving Poets competition, live music. •Library Parkade, Level P3N, 496-1856. SAT 27 (9am-6pm), SUN 28 (1-5pm): Edmonton Public Library Spring Book Sale. Hardcover adult fiction and non-fiction.

SUGARBOWL 10922-88 Ave. MON 22 (8pm): Smorgasbord, An Evening of Indie Delights: Jim Munroe reading; Joe Ollmann launching of *Chewing On Tinfol* (graphic fiction); screening of *Novel Amusements*. Free.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469 4999. THU 18-FRI 19 (8:30pm); SAT 20 (8pm and 10:30pm): Dave Goldstein. THU 25-SAT 27: Andrew Carr.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFE 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. TIX \$3.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. WED 24: Cheese Tea.

QUEER LISTINGS

AGAPE Rm. 7-152, 7 Fl., Education North Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace andre.grace@ualberta.ca.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

DIGNITY EDMONTON 482-6845. Support community for lesbian Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network...in positive, proud space where being yourself is the norm.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights. •Request for Nominations for 2002 Edmonton Pride Awards. To nominate a person or group, provide a short bio of the nominee, the reasons you think they deserve the award, and any pertinent contact information. For more information e-mail Roz at rosten@shaw.ca or Fred at fdick@compusmart.ab.ca. Deadline for nominations May 25.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS. Info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support, and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non denominational.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-

5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians /gays/bisexuals/transgenders.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Suite 45, 9912-106 St., 488-3234. Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the age of 25.

SPECIAL EVENTS

KIDS AND US DIABETES CONFERENCE

Chateau Louis Hotel, 821-2907. SAT 20: Conference for children, families and caregivers living with diabetes. Information, support.

MAY WEEK LABOUR ARTS FESTIVAL 471-1940. www.mayweek.ab.ca. Fri, Apr. 26-Sun, May 5. •City Hall, SUN 28 (2pm): Day of Mourning. •Zeldlar Hall, Citadel Theatre, 9828-101A Ave. MON 29 (7pm): *Live Nude Girls UNITE*. TIX \$5/\$4 member/student/senior; \$7/\$6 non-member / student / senior. •Backroom Vodka Bar, 201, 10324-82 Ave. TUE 30 (7-9pm): Stroll of Poets: Work and Social Activism Poetry Readings. •Tipton Park, 108 St, 80 Ave. WED 1 (5pm assemblage): May Day Parade. •Gazebo Park, 83 Ave, 104 St. WED 1 (5-10pm): May Day Street Party. •Strathcona Legion, 10416-81 Ave. WED 1 (7-11pm): Labour Cabaret. TIX \$5/\$3 unwaged. •Stanley A. Milner Library. THU 2 (7pm): Film: *Heaven on Earth*, celebrating the 75th Anniversary of the CCF. Discussion will follow. Admission by donation. •Varscona Theatre, 10329-83 Ave. FRI 3 (87pm): Labour Night at the Improv. TIX \$5/\$3 unwaged. •CUPE Local 30 Hall, 10654-101 St. SAT 4 (8pm): *Beloved Community*, play by Jane Heather. •TELUS Field, 474-4747. SUN 5 (1:30pm): *Trapper's Celebration of Labour baseball game*. TIX \$4. •471-1940. **ARTIST IN THE WORKPLACE** Apr. 29-May 3. •City Hall. *First Nations and the Union Movement*: Photo exhibit by Scott Marsden.

STRATHCONA LEGION Branch 150, 433-1908. SAT 20: Western Night: jail and bail (come in without western wear and you go to jail). TIX \$12.50 ea. or 25/couple, \$2 to bail out of jail.

A TASTE OF BISON AND ALBERTA GROWN FRUIT Leduc Curling Club, 4330 Black Gold Dr., Leduc, (780)986-4100, (780)986-5454. SAT 20 (10am-6pm)-SUN 21 (11am-4pm): Taste and discover nature's best exotic and fine cuisine. Taste food dishes prepared with bison or enjoy a fruit dish as a dessert. Demonstrations: Sat, Apr. 20, Noon-5:45pm. TIX \$1 ea. @ Bison Centre of Excellence, Leduc Chamber of Commerce.

WILD ROSE ANTIQUE COLLECTION Northlands Agricom. SAT 20 (9am-6pm)-SUN 21 (10am-5pm): Antiques and collectibles, show and sale.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have been screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

ARTHRITIS SOCIETY Mill Woods Assembly, 2225-66 St., 424-1740. The Arthritis Self-Management Program (6-wk course). \$25 ea; \$45 couple members; \$35 non-member; \$55 non-member couple. Pre-register.

CANADIAN MENTAL HEALTH ASSOCIATION 414-6307. Workshop on Dealing with Difficult People. Until Apr. 23.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. •Country wreath. Apr. 18. \$30. •Willow love seat. Apr. 19-21. \$116. •Bird cage patio light. Apr. 20. \$45. •Introduction to Quilting. Apr. 20. \$50. •Willow Basketry, melon potato basket. Apr. 21. \$54. •Soil Fertility. Apr. 23. \$28. •Hanging baskets. Apr. 25. \$28. •Oriental flower painting on rice paper. Apr. 29. \$38. •Sugar shack (tapping birch trees). Apr. 28. \$28. Pre-register.

ENERGY DANCING FOR BODY, MIND AND SOUL 460-9774. •Every WED (7-9pm): Learn how to release chronic pain, clear blockages to healing, and de-stress past and present trauma. Workshop with Barbara May. \$17.

GRANT MACLEWAN COLLEGE •Jasper Place, Campus, 10045-156 St., 497-4336. •Arts Outreach trip to London. May 10-19. \$2295. •Vocal Performance I. Starts May 1. •Vocal Performance II. Starts Apr. 30. •Middle Eastern Drumming. Starts May 1. •Guitar Basics. Starts May 7. •Rhythm Guitar Studies. Starts May 7. •497-4301. •Techniques of the Old Masters. Starts May 7. •Drawing on the basics. Starts May 8. •Figurative and abstract sculpture. Starts May 9. •Getting started with florals using acrylics. Workshop on May 25.

NEWMAN THEOLOGICAL COLLEGE 15611 St. Albert Tr., 447-2993. Want to understand the fundamental questions of the universe. Learn about Plato, Aristotle and other early philosophers. Starts Apr. 30.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

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artist to artist

CALL FOR DIRECTORS Sherard Musical Theatre Association, amateur company is calling theatrical directors, to consider directing 2003 Fringe production of *Trial by Jury*. No monetary compensation. e-m sherardinfo@telusplanet.net 467-8478.

CALL FOR ACTORS AND SINGERS: Sherard Musical Theatre Association calling for aspiring and experienced singers and actors, to join us for 2003 Fringe production of *Trial by Jury*. Amateur company so no monetary compensation. Production costs covered by Sherard. Ph. 467-8478. e-m sherardinfo@telusplanet.net

artist to artist

CALL FOR PRODUCTION STAFF: Sherard Musical Theatre Association calling aspiring and experienced stage managers, designers, choreographers, painters, carpenters, costumers, stitchers to join us for 2003 Fringe production of *Trial by Jury*. This is an amateur company so there's no monetary compensation. Production costs covered by Sherard. Ph 467-8478.

Join the Northern Light Theatre Board of Directors. NLT is looking for some dedicated individuals to help guide this innovative theatre company. Please contact Al Rasko, General Manager, 471-1586 or e-m: nlt@telusplanet.net

Northern Light Theatre is holding general auditions April 29 - May 2. For info call 471-1586.

NeXtFest Auditions for non-Equity actors: Apr. 19-21. Call Steve 453-2440 to schedule appt.

This summer's **Imagine** program. Imagine, a youth training initiative of Fringe Theatre Adventures. Info ph. 448-9000. Deadline Apr. 30.

Emptyspace Theatre projects seeks dancers, jugglers, stiltwalkers and spectacle creators. Call Sarah 488-3126.

artist to artist

The Sixth Annual MadCat Women's International Film Festival seeks to exhibit provocative and visionary works. Info @ www.somaglow.com/madcat or e-m: MadCat at alionbear@earthlink.net with your name, address, phone etc. To get on the MadCat Mailing list. **Deadlines: Apr. 30 and July 5, 2002.** Entry Fee: \$10-30 Pay what you can afford!

Audition for April: Looking for 3 male actors between 55-80 years for non-union independent feature video. Ph 464-6034 for audition times. Shooting June 1

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musicians

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musicians

Looking for mature experienced drummer, keyboard player and vocalist. Must have lots of stage experience and presence. No wannabes or egos. Ph 919-7306, 447-3318.

Singer/songwriter looking to form new or join existing British influenced pop band. Infi: Radiohead, Boards of Canada, Sigur Ros, Pulp and Joy Division. Leave message 917-0855.

Drummer seeks band-mates to form original diverse rock group. Ph Mike @ 405-5793.

Guitarist required for serious recording project. Groove conscious anthem rock like: PJam, Portis and Peppers, Massive Attack, Ben Harper. chris@bpmusic.ca or 432-6524.

Vocalist/songwriter w/CD looking for guitarist, bassist and drummer to form original band. Infi: Velvet Underground, The Strokes, Television, m Nick Cave and The Bad Seeds, Pulp and David Bowie. Call 452-1919.

I wanna be your doo wap girl. Yes, I'm a wanna be. Enthusiastic amateur, good voice, some experience. Looking for R&B, pop, jazz, folk, alt. to sing along with. 430-7721.

Wanted: 30+ Keyboardist with good harmony and some lead vocals for established '60s rock revival project. Call Dan evenings 474-5960.

Young female vocalist wanted for songwriting/studio/ band seeking soulful R&B style singer 468-1686.

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musicians

Seeking m/f guitarist for rock band. Infi: Motorhead, Judas Priest, Cheerleader. e-m: project_357@hotmail.com

Nothing At All seeks a talented bassist into Samiam, Fairweather, Seaweed. Must have good gear, hard working, willing to tour. Ph 453-1161, e-m: nothingatallmusic@hotmail.com

Bass player, electric/upright for mostly original country/folk/bluegrass band. Members include former Hiway 2 and nonfiction songwriters. Ph Marc 433-3111, e-m tooga@powersurf.com

Bass player wanted for serious, non-touring ambloic funky group emphasizing improvisational movements. Ph Brian 481-0533, e-m tooga@powersurf.com

Keyboard player wanted for serious, non-touring ambloic funky group emphasizing improvisational movements. Ph Brian 481-0533, e-m tooga@powersurf.com

Three pro players still looking for (Hi-range) singer (Sammy Hagar, Steven Tyler, Freddie Mercury). Call Jeff @ 469-5201 or Michael @ 449-5425. Serious seekers only.

Bass player needed for high-energy original band. Ph 458-5027, leave message. Mar.

Judgemental wants a singer! Must be self-motivated, reliable, creative, professionally minded with a strong voice with good range. Exp. necessary, guitar a plus. Infi: Metallica, Godsmack, Pantera. Ph Chuck 962-4543, Mark 484-7120.

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ra0328

Guitarist looking for others to start original metal project 982-6039.
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na0418

You can't tell a Pollock from a Renoir, but you love
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Works Visual Arts Festival is looking for enthusias-
tic volunteers to help in all areas. Ph Brent 426-
2122, ext. 230 for info.

na0307

Odysium has a wide variety of volunteer
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na0328

volunteers

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Annual Clean-Up on Sunday, May 5. Meet at
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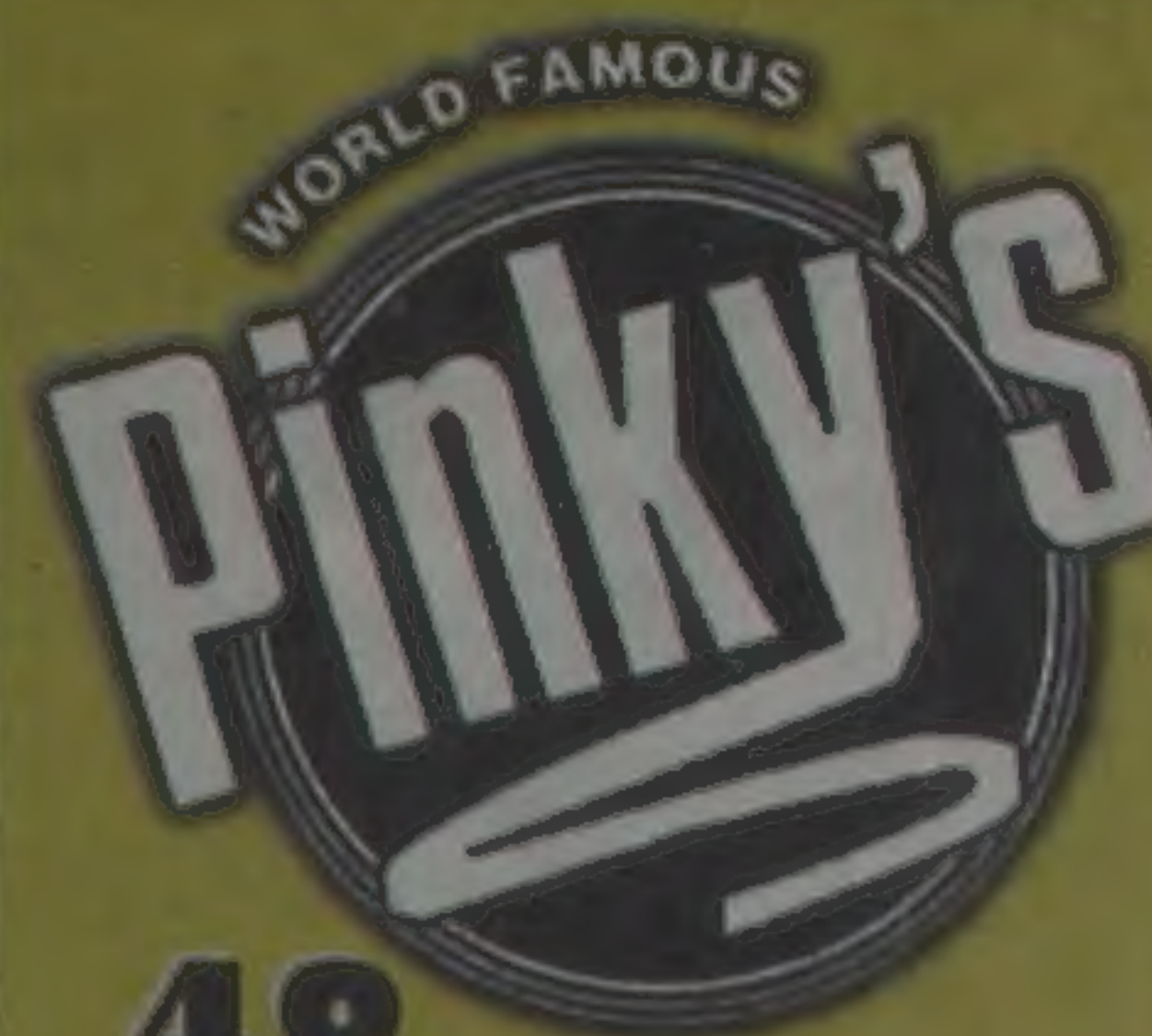
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780.487.1888

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MOBILE KIT

(leather case, car charger and
handsfree headset)

(New Fido Postpaid Activation Only)